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## Wavelength (July 1987)

Connie Atkinson  
*University of New Orleans*

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NEW ORLEANS MUSIC MAGAZINE

ISSUE 81

JULY 1987

# Wavelength

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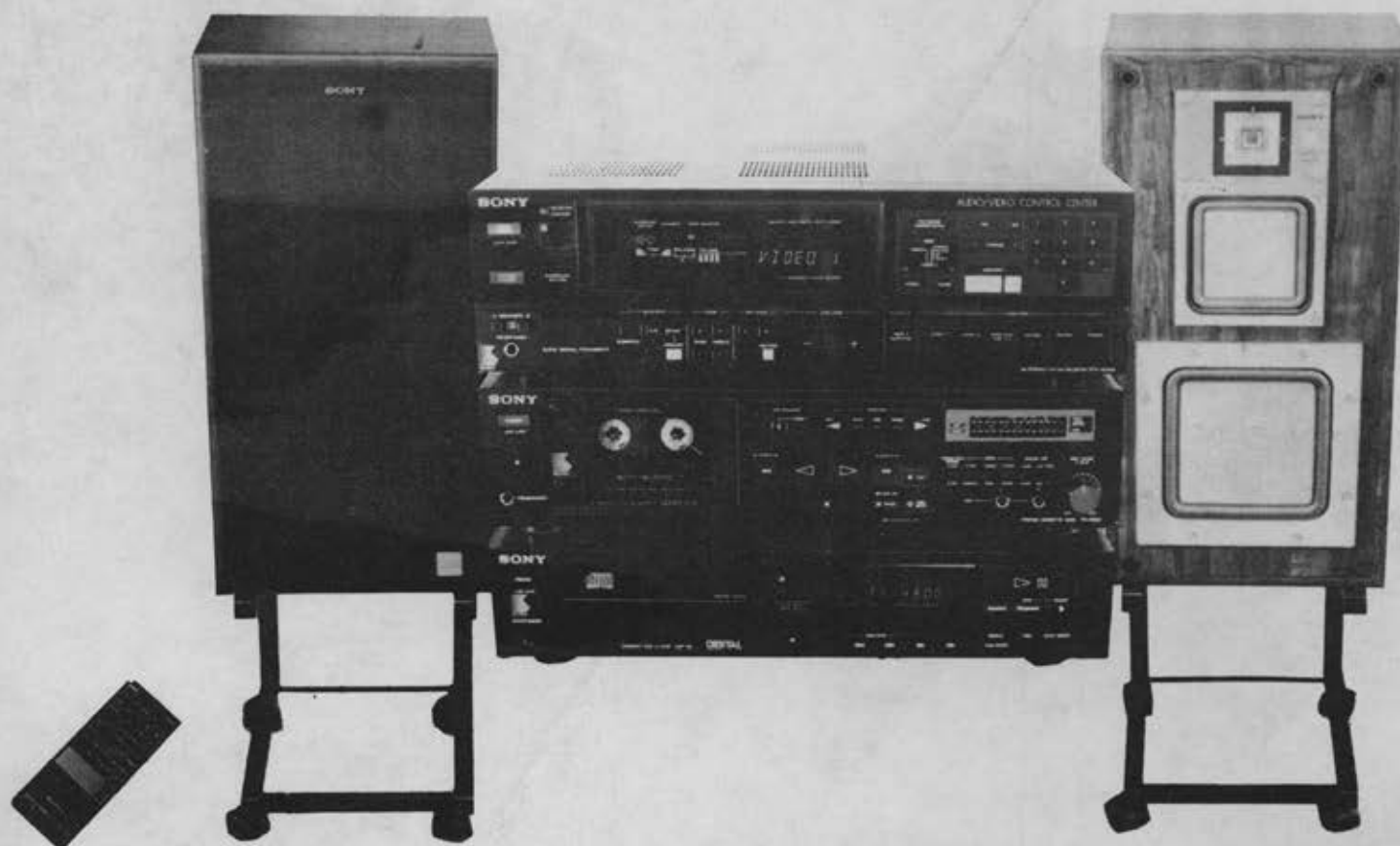
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# Wavelength

ISSUE 81  
JULY 1987

"I'm not sure,  
but I'm almost positive,  
that all music  
came from New Orleans."

—Ernie K-Doe, 1979

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## NEWS

### Sam McClain

From the audience the gentleman in the vested suit is shouting refrains and responses, the light reflecting off the beads of sweat he tries in vain to catch before they reach his starched white collar. Hey, this is live... this is real... this is good blues! The man is just one member of an enthusiastic crowd at Mr. B's Lounge on Earhart Boulevard responding to the emotion-packed performance of Mighty Sam McClain. These folk are here for one thing... the blues.

A high energy band of seven funky white boys are building the tempo for the star's second set. Mighty Sam McClain comes forth in black tie and white dinner jacket... the tie goes first, then the cummerbund. He's getting relaxed. It's not a large crowd, but it is an appreciative one on the evening following Memorial Day. Mighty Sam pours it on with a song entitled "Back Streets" that brings the house down. McClain's musical phrasing and Cranston Clements' guitar solos bring the audience, young and old, black and white, to its feet! Sam is obviously pleased with his new band, and so is the audience.

Sam McClain has been singing the blues for twenty years, has toured the world, and recorded a number of albums, but this is the first time he's had his own band, with Clements writing arrangements and serving as music director and



lead guitarist for the "Thunder Blues Revue."

McClain's new band made its first public appearance opening for Bobby Blue Bland at Tipitina's April 17 of this year, featuring its three-man horn section led by Eric Traub on tenor sax (a veteran Maynard Ferguson sideman). Following the enthusiastic reception given McClain and the band, the group has been playing in various local clubs and at the Jazz & Heritage Festival. Plans are now in preparation for a Canadian tour that begins July 2 at the Montreal Jazz Festival, and ends with a four day stint at the Albert Hall in Toronto July 6-10. The group is also scheduled to showcase at the Nightstage in Boston while up East.

McClain is currently promoting

his last album, *Perfect Companion*, produced by Carlo Ditta on the Orleans label. He will be on an upcoming LP on Blacktop Records entitled *Hubert Sumlin's Blues Party* featuring Roomful of Blues and Mighty Sam McClain and an American release is anticipated for the *Live in Japan* album recorded last year (five separate venues in Japan sold out at \$27 a ticket). The next step is to record with the new band and arrangements. The live sets are 90% original material, and the musicians couldn't be tighter. Definitely go out of your way to see and hear Mighty Sam McClain and the Thunder Blues Revue.

— Gloria Powers



**CONTEMPORARY  
ARTS CENTER**

Wavelength contributor Tom Dolan recently took home a hefty \$1000 prize as the winner of the CAC Logo Competition. Tom's design will be introduced on all CAC publications and stationery for the 1987-1988 season beginning September, 1987.

A graduate of the California Institute of the Arts, Dolan is head of his own design firm Thomas Dolan Design.

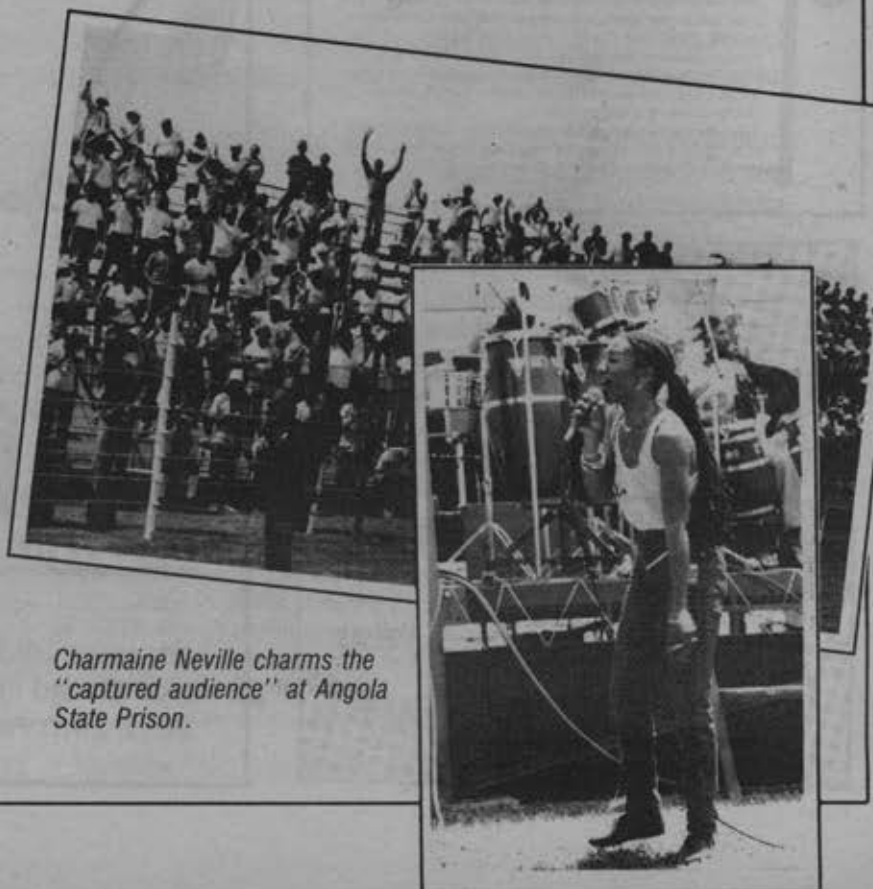
### Local Groups Entertain at Angola Prison

The Neville Brothers, Charmaine Neville and Real Feelings, and the Pfister Sisters performed a three-hour concert at Angola Prison April 21, with all musicians donating their time and talents, and the inmate organizations at Angola donating most of the money to defray expenses.

There's no stage at Angola, so a makeshift stage was created out of the boxing ring (ropes removed), the drum riser was a flat bed truck pulled up behind the ring, and an old parachute formed the cover to protect the musicians from the 90-degree heat of the day.

For Holly Bendtsen of the Pfister Sisters, the concert was a homecoming of sorts, as she lived in the family section of Angola back in the Sixties when her father was Assistant Director/Recreation for the prison.

The concert marked the first time since 1980 that musicians had donated their time to play for the 4,700 inmates of Angola.



Charmaine Neville charms the "captured audience" at Angola State Prison.

## Neville's Uptown: Verdict is In

The Neville Brothers' new album *Uptown* is a departure from the kind of music the Nevilles are known for playing at their live shows, and inevitably cries of "selling out" and "desertion" came from many of their most loyal fans here and nationally. We wondered how our readers felt about the "new Nevilles," so in WL79 we invited reviews from the readers. The only stipulation was that they be 25 words or less, and signed with the address of the reviewer. What follows is a representative sample of responses, as varied in opinion and postmarks as *Wavelength* readers often are.



Whether *Uptown* is a commercial success or not, I just hope that the Nevilles continue to keep their musical roots firmly in mind and heart, even as they explore new musical avenues. As for *Uptown*, it's pop, but Neville pop is better than most.

Orlando Peraza  
St. Louis, MO

Dear WL:

How do the Nevilles expect to broaden their appeal by competing with acts (like Kool and the Gang) who can do this stuff better than they can?

(This is my *Uptown* review; I counted "Koolandthegang" as one word).

Doug Hoekstra  
Oak Park, IL

Dear WL:

Sure we love the Big Chief beat on a sweaty night at Tip's, but this is well crafted pop with a heart (and roots)!

Excellent.

Ben & Libby Benton  
New Orleans, LA

Dear WL:

*Uptown* — the Nevilles' have tastefully and soulfully woven contemporary radio with their New Orleans roots and given us another treacherous page in music history.

John Brenes  
Petaluma, CA

Dear Wavelength:

In regards to your request for a review of the Neville's new album, *Uptown*: I am providing the following containing 25 words or less.

A slick, well produced, delicious piece of music I enjoy whenever possible. Cyril's lead vocals show his strength while the beauty of Aaron's voice shines, particularly on the cut "Shek-A-Na-Na." Perhaps middle-of-the-road for us, but then I guess we are spoiled.

I appreciate the chance to express myself.

Sterling W. LeJeune  
Lafayette, LA

Dear WL:

We bid the boys farewell,  
'Cause they're goin' a long way.  
Hope they haven't forgotten  
Where they used to play!

Paul M. Bellocq  
Jefferson, LA

Dear WL:

Yes, the album is slick, but "Money Back Guarantee," "Midnight Key," and "Shek-A-Na-Na" all retain that funky Uptown Neville Brothers R&B sound. They are doing their "best to stay alive."

Spread the word.

Bettina Wulffing  
New Orleans, LA

Dear WL:

This whitebread music has little heart and no soul. I sympathize with their desire to make it big, but their problem has always been dismal management and poor promotion. Don't change the music, change the management. When the Brothers went Uptown, they got off at the wrong stop!!

Bruce E. Fleury  
New Orleans, LA

Dear WL:

Hearing "Hey Pocky Way" helped convince me to relocate from Maryland to "Big Easy" (Uptown, no less). *Uptown* (the album) leaves me again feeling 1,000 miles from the source — this time I'll stay put.

Carey Carson  
NOLA  
(as in NO thanks,  
LA, NOLA's OK)

Dear WL:

The Neville Brothers' *Uptown* album is certainly more mainstream pop than we're accustomed to hearing from the Neville tribe. In fact, the songs are so catchy, that, if the album doesn't go top ten, it's just simply *bad* marketing. The Nevilles are still within shouting distance of their Wild Tchoupitoulas roots (among others, they thank "Big Chief" Jolly, Professor Longhair and Satchmo in their *Uptown* liner notes) but this is as far away as they've ever been.



## Seafood Restaurant

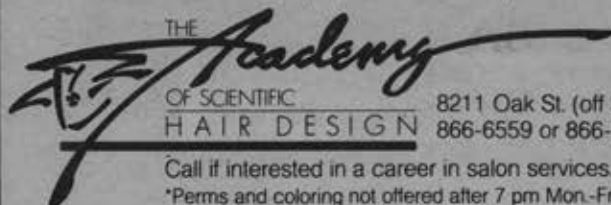
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To the Editor:

Maybe the readers of **Wavelength** are interested to hear some good news from two Dutch admirers of the great Antoine "Fats" Domino. In March of this year Fats visited Europe and did a number of concerts, about seven of them in The Netherlands. All were sold out, most of them for several weeks in advance and culminating at his appearance in Rotterdam's AHOY Theatre, packed to capacity with 8,000 enthusiastic followers of the Fat Man. A few weeks later, he and his crack band (with among others Dave Bartholomew, Herbert Hardesty, and Smokey Johnson) performed in Switzerland; there too all of his concerts were sold out, most of them even months in advance.

We hope New Orleans (and **Wavelength**) realizes that one of its most famous residents, here in Europe also known as "Mr. New Orleans" or "The King of Rhythm & Blues," still enjoys an enormous popularity over here, which is likely to continue for many years to come. Wouldn't it be a great idea to start now with the preparations for celebrating Fats' 60th birthday (on 26 February 1988), as was done last year for Chuck Berry? Such an initiative would certainly do great justice to one of the founding fathers of popular music, who is still performing at the peak of his creativity (which cannot be said of most of his contemporaries!).

We hope **Wavelength** will continue paying attention to Fats and will seriously consider our suggestion of an unforgettable birthday party next year!

Cor Lahnstein and  
 Louis Tavecchio  
 The Netherlands

EDITOR'S NOTE: Pianist George Winston did us all a great favor last year by releasing an expanded and re-mixed version of Professor Longhair's *Rock 'n' Roll Gumbo* album on his Dancing Cat record label. He also proved his sincere regard for the artist by performing two benefit concerts here in New Orleans and

making sure the proceeds went to the widow of the late, great Henry Roeland Byrd. Now, Winston is focusing his attention on the music of another local piano genius, James Carroll Booker III; and he is asking for our help.

Dear music lover,

I am trying to locate as many James Booker original tapes as possible (cassettes or reels). I would like to issue many LPs, but I want to hear everything in order to issue the best version of each piece. These won't be money makers, but that's not why *Dancing Cat* exists. Since I study James' music daily and play it at concerts, I feel qualified and willing (I would listen and evaluate anyway) to put together a large series of LPs, like Norman Granz did with Art Tatum on Pablo Records. James is one of my all-time favorite musicians.

I would very much appreciate any help for any leads (even obscure leads) on tapes, even non-first-generation tapes, interviews (radio or print). I would be willing to pay to have tapes copied if someone doesn't want to send their copies. (Then if something is to be used I can work out the arrangements.)

His estate will be compensated in a proper, straight, legal way.

Thank you,

George Winston

(Winston may be contacted at *Dancing Cat Productions, Inc.*, P.O. Box 639, Santa Cruz, CA 95061 (408-429-5085). Or you may contact us here at **Wavelength**.)

## UNQUOTE

What the North has always feared about the South is exactly the capacity of its black and white citizens to join together and create something as astonishing and powerful as rock & roll.

— Dave Marsh  
*Rock and Roll Confidential*

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# ESQUERITA

or 'Who put the pomp?'

By Rick Coleman

On October 23, 1986, Esquerita, whose real name was Eskew Reeder, Jr., died after a lengthy illness at Harlem Hospital in New York City. Esquerita was best known for his connections to Little Richard, especially for his monstrous foot-tall pompadour that dwarfed Richard's coiff. "S.Q.," as he was sometimes called, spent a couple of years in New Orleans in the early Sixties, recording for Minit and Instant. In the Seventies he totally disappeared, finally surfacing at Tramps blues club in New York City in the summer of 1983, whereupon he gave an extended interview to Billy Miller of the great hardcore rock 'n' roll magazine *Kicks*. (Quotes from that interview appear courtesy of *Kicks*, Box 646, Cooper Station, New York, NY 10003.)

## "Truly the Farthest Out That Any Man Has Ever Gone"

**E**skew Reeder, Jr. was born in Greenville, South Carolina. He claimed the date was November 1939, though it was probably a few years earlier. At age five, Eskew began banging keys on the piano of a neighbor, Mrs. Willis, though it was the opera lessons of her daughters Cleo and Virginia that influenced him more profoundly, as he developed his "obbligato holler" imitating them. After some extremely strict piano lessons, Reeder began playing in the Tabernacle Baptist Church, where his mother was choir leader.

Reeder began playing piano for various gospel acts in the early Fifties — The Three Stars from Greenville, the Heavenly Echoes from Brooklyn (with whom he recorded for Baton in 1953), and gospel wildman Brother Joe May.

During this time Reeder occasionally ran into Little Richard, who came to Greenville with Sugarfoot Sam from Alabama and was booked by the same promoter as Joe May when he was with the Tempo Toppers.

In his biography, Richard recalled the time Reeder came to his hometown of Macon, Georgia.

"I used to mess about with Luke Gonder at home on a piano that my mamma's daddy had given us, but I really couldn't play. Then I met this gay guy, a piano player called Esquerita... I used to sit around the all-night restaurant at the Greyhound bus station in Macon... He was with a lady preacher by the name of Sister Rosa, whose line was selling blessed bread... So Esquerita and me went up to my house and he got on the piano and he played 'One Mint Julep,' way up in the treble... I said, 'Hey, how do you do that?' And he says, 'I'll teach you.' And that's when I really started playing... I learned a whole lot about phrasing from him. He really taught me a lot."

Such an admission of influence from Little Richard, who takes credit for nearly everything in rock 'n' roll, is extraordinary. When Richard's biographer stated that Esquerita had influenced Richard's hair stack, Richard sent the book back to the printer to be corrected. Both Richard and Esquerita more or less admitted that the pomp came from Billy Wright, a blues wailer from Atlanta. Another possible influence Reeder had on Richard is mind-boggling. Reeder recalled, "When I met Richard he wasn't using the obbligato voice, just straight singing." To think that little Cleo and Virginia led to the shriek that shattered the world!

## Gospel For Rock 'n' Roll

By 1957 Reeder had left gospel for rock 'n' roll at the Owl Club in Greenville, where he performed as "Professor Eskew Reeder." He was spot-



Esquerita!



ted there in late 1957 by Greenville native Paul Peek of Gene Vincent's Blue Caps. Vincent, who had just come off of Little Richard's God-told-me-to-stop-rocking tour of Australia, gave Richard's discarded rocking clothes to Reeder and got him signed with his label, Capitol, and his producer, Ken Nelson.

Apparently Capitol, who had bought Vincent as the "new Elvis," believed Eskew was the "new Little Richard," as they recorded several sessions with him. Unfortunately, Reeder had three obstacles blocking his ascension to Richard's throne: 1) he couldn't sing; 2) his band couldn't play; and 3) he recorded in Nashville instead of New Orleans.

Although Nelson wasn't, as Charlie Gillet theorized, "bound and gagged and put in a corner," he did tell Eskew to "do whatever you feel you wanna do." What Eskew wanted to do apparently were bizarre planet imitations of recent Little Richard hits, with Eskew's hoarse screeches and out-of-tune piano a perfect complement to the off-key solos and spontaneous tempo changes of his band.

The best of the songs are gospel blues numbers in which Reeder's vocals are not so strained and his skills as a piano player and songwriter are evident. "Baby You Can Depend on Me" and "Sarah Lee" are interesting in that they borrow from New Orleans artists besides Richard, namely Fats Domino and Ernie K-Doe ("Tough Enough"). The most bizarre of the totally bizarre Esquerita Capitol recordings is "Esquerita and the Voola," an almost avant garde instrumental featuring Latin-flavored piano, bashing drums, and lots of obligato shrieks. It is a favorite of Esquerita fans like WWOZ DJ Billy Delle, who calls it "raw jungle music" — "Man, you had to look behind you to see if anybody was coming chucking spears at you!"

Even more incredible than any of the recordings is the fact that Capitol actually released an Esquerita album in 1959. Less incredible was its sales figures.

Esquerita next surfaced in 1962 in New Orleans at the Dew Drop Inn after getting a ride with Big Joe Turner from a club in Dallas. Eskew, who would later immortalize the club in the song "Dew Drop Inn," waxed

poetic about its charms: "Shows started about ten and next morning people are still in there groovin', waitresses dancin', owner dancin' — it was some place! They got a restaurant on the side: lotta food, lotta whiskey — all night long."

While in New Orleans, Reeder played with musicians like Lee Allen, Red Tyler, John Boudreaux, and Roy Montrell. "I wore out the whole damn state," said Reeder, "played every little joint there was."

## 'Though Esquerita may be a footnote in rock 'n' roll history, it's one written in shocking pink day-glo, and he's not likely to be forgotten.'

Eskew recorded under his own name for Joe Banashak's Minit and Instant labels with Allen Toussaint producing. He played organ on an instrumental version of Jim Lowe's "Green Door" (recorded March 2, 1962) that became a regional hit. "I had the New Orleans Symphony on Minit," said Eskew. "My girls, the Esquerettes, were on 'A Tear,' 'I Woke Up,' 'Never Again.' Irma Thomas is on 'I Waited So Long.' On Instant I used my girls, but one of them went on her own with boss man Allen, which I didn't think was too cool. I made one called 'Marge' that they didn't put out."

Billy Delle describes Reeder's show during that time. "He used to play a piece called the Baby Grand, but mostly at the Safari Room with Irma, K-Doe, Spellman — all the Minit artists. Little Richard was more polished, I think, than Esquerita. Esquerita had that raw energy, but he catered more to the crowd, something like Snooks Eaglin. And the more the audience started cheering him on and egging him on, the wilder that son of a gun got. He had the high, pomaded hair, almost like straight up with a little wave. He had all kind of wild sunglasses, wild clothes, baggy pants. He used to like to play that plink-plink type of sound, the real high keys more than anything else. When you'd say you were going to see Esquerita there would be a lot of people who would want to go, because they knew

they were in for a show. The parking lot at the Old Safari Room used to be packed, boy!"

Dissatisfied with Banashak's distribution, Reeder recorded an excellent version of Chris Kenner's "Johnny Little" for Everest Records with the help of DJ Hal Adkins.

### A Trip to Detroit

Earl King recalls Reeder's last fling at a success with the New Orleans sound: Esquerita, along with Reggie

Hall, Joe Jones, Johnny Adams, and myself, we all drove up to Motown to try and make our debut there. And Motown recorded some songs on Esquerita. I know he did two of my songs, and "Stubborn Old Me" was one of them. Joe Jones was the guy coordinating this particular trip, which turned out to be a disaster in the long run."

But what was a disaster for New Orleans artists, Reeder claimed was a bonanza for Motown.

"We called Berry Gordy and he sent us money to come up. That's when the Gordy sound changed. If you remember the early ones were the cha-cha's (sings 'Shop Around'). They had that teeny-bopper backbeat (sings 'Two Lovers'). After 'Heat Wave' they went to a full sound, you know like (sings 'Nowhere to Run'). Now on this session they had me, Earl King, Joe Jones, Leo [Nocentelli] from the Meters on guitar, and Smokey Johnson on the drums. We just started jammin', payin' no mind, carryin' on and Berry taped us right there in Hitsville, U.S.A."

"I saw 'em all there, Diana Ross, Smokey Robinson, all of 'em. They were nowhere near our sound, that funky, boomin' stuff we brought up from New Orleans. After they heard us... I can say I had a lot to do with them turning that sound around. Donnie Elbert told me a few years ago, 'You're tellin' the truth on that cha-cha stuff, 'cause they didn't know our

sound.' He said Gordy gave the tapes to their writers and said THIS is the sound for Motown. And this is the truth, not hearsay."

After stops in Atlanta and Columbus, Ohio, Eskew moved permanently to New York. Through the Sixties, Eskew's friendship with Little Richard kept him on records — playing piano on some of Richard's Vee Jay and Okeh recordings, writing Richard's "Stingy Jenny" on Brunswick, and recording his own records on Okeh and Brunswick. "I Want to Know," a powerful gospel R&B song on Okeh in 1966, featured the Sweet Inspirations and Reeder's sanctified organ. Mac Rebennack played organ on Reeder's record on Brunswick in 1967, which was released as "The Magnificent Malochi."

Reeder's most obscure record in 1969 on Crosstone became probably the musical highlight of his career. The song, "Dew Drop Inn," a tribute to the New Orleans club that both Reeder and Richard had played, was easily the best, most rocking song Little Richard recorded during his early Seventies comeback on Reprise Records. Reeder helped put the rightful King of Scream back on his throne — in 1970 with the top 50 hit he wrote, "Freedom Blues."

There would be no comeback for Esquerita, though. He played lounges and slipped into obscurity. When he resurfaced at Tramps his vaunted geyser of hair had been shorn to a nub. He started off doing show tunes, but, with the encouragement of a group of crazed fans, he soon played all his old rockers, along with everybody else's.

Although Esquerita may only be a footnote in rock 'n' roll history, it is one written in shocking pink day-glo, and he is not likely to be forgotten. He is a cult figure especially in France, where all of his pre-warped Capitol recordings have been in print over the last decade. *Kicks* is releasing a mini-album of an unreleased 1958 session in Dallas, the site of two of Esquerita's greatest triumphs, the photo session that produced the incredible cover photos on his album and the only recorded instance of a pompadour K-O. As Eskew recalled, "I was walkin' downtown in Dallas with all my hair and this white woman done fainted! She looked at me and said, 'Oh Lawdy!' and down she went."



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## Kid Thomas Valentine — Dead At 91

A jazz pioneer of international fame died Tuesday, June 16. Long sought out by historians and traditional jazz buffs, Thomas Valentine was unique in both style and attitudes. Born in Reserve, Louisiana in 1896, Valentine was exposed to musical performances early in his life when he became the keeper of his father's brass band instruments.

Valentine became a member of the Elton Theodore band of Algiers in 1923. He eventually took over that group and played extensively on the West Bank. His rough primitive style was especially well suited for the honky tonks and dancehalls of that period. By the 1930s and well into World War II, he performed at many West Bank clubs including the original Speck's Moulin Rouge, Kohlman's Tavern and Old Fireman's Hall.

In the 1950s, many jazz fans and researchers trekked to the dancehalls where he played. Some recordings were made of his group in that period and were his first documented performances — almost fifty years after his start.

When Preservation Hall was established, his group known as the Algiers Stompers were regular per-

formers. As Preservation Hall grew in fame and popularity, his group toured the world, including a standing-room-only concert in Moscow.

In his waning years, Valentine chose a young New Orleans trumpet player, Wendell Brunious, to help front his group. He continued to play sporadically until the mid-Eighties when failing health caught up with him.

Valentine was unique due to being active professionally before the Louis Armstrong influence permeated trumpet style. His brand of music represented an earlier primitive New Orleans style that delighted traditional jazz fans. Mr. Valentine is survived by daughters Helen Martin and Bernice Whitten; sons Thomas Valentine and Todd Valentine; three great-great-grandchildren, 51 great-grandchildren and 27 grandchildren.

Kid Thomas did not like to mix religion and music and requested that he not have a jazz funeral. A wake was held at All Saints Church in Algiers with many friends and world wide musicians attending.

—Fred Hatfield

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# REISSUES

## EMI Goes Way Down Yonder

The second batch of releases by this American label is but a taste of what's still in their vaults

BY RICK COLEMAN

In 1963 when Lew Chudd sold Imperial Records he had accumulated easily the largest catalogue of New Orleans rhythm & blues recordings, including Aladdin Records (Shirley & Lee), Sue (Barbara George), Minit (Irma Thomas, Ernie K-Doe, etc.) and his own formidable Imperial roster (Fats Domino, Smiley Lewis, etc.). Chudd sold out to Liberty Records, which was bought by United Artists, which was bought by Capitol.

By far the most ambitious reissue series of these recordings has been by Pathé Marconi in France, which in the past several years has issued some 30(!) New Orleans R&B albums. Finally awaking from the pin prick import sales European EMI has been able to manage with these albums, the sleeping giant Capitol/EMI started its own New Orleans reissues last year with superb Imperial and Minit samplers compiled by Alan Warner and a so-so Irma Thomas "best of"

which omitted her New Orleans standards "I Did My Part," "Two Winters Long," "Hittin' on Nothing," "Cry On" and songs from her fine bluesy first album, as well as having inaccurate liner notes.

This year's group of EMI America mid-priced New Orleans reissues also run hot to cold, with a couple for the New Orleans specialist.

Definitely hot is *Trickbag — The Best of Earl King*, which is a version of a Pathé reissue improved by digital (and sometimes stereo) sound, two great unissued cuts, and anecdotal quotes from Earl King to Bunny Matthews on the origin of his two classics "Trick Bag" and "Come On (Let the Good Times Roll)." The album definitely shows King at his early creative peak, as he orchestrates (Earl tells me that he pre-arranged all the horn parts in his head!) jagged funk riffs that have modern funk pretenders like Robert Palmer agape 25 years later.



Earl King  
*Trick Bag — The Best of Earl King*  
SQ-17238

Smiley Lewis  
*I Hear You Knocking*  
SQ-17236

Various  
*Lost Dreams — The New Orleans Vocal Groups*  
SQ-17232

Fats Domino  
*Live in Europe*  
SQ-17244

Various  
*Imperial Musicians 1952-1962*  
*The Rhythm in Rhythm and Blues*  
SQ-17265

Another album that you should buy immediately is *I Hear You Knocking*, compiled by none other than Jim Russell of "Jim Russell's Rare Records" on Magazine Street. Jim knew what he was doing when he told Alan Freed to play R&B and he knows his Smiley Lewis. Despite the many great Lewis tracks, one would be hard pressed to think of songs to displace Russell's selection, with the major omission being "Blue Monday." Nonetheless, every song here is classic New

Orleans R&B with hot horns and Smiley's bullhorn blues voice commanding attention

*Lost Dreams* is a fascinating collection of obscure New Orleans vocal groups which runs from pure doo wop to the jump blues novelties harking back to the Forties that Dave Bartholomew liked so much. The album is worth the price, though, for three previously unreleased gems: the eerie "Ghost Riders in the Sky" sequel

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"Last Ride" by the Dukes, the perfect New Orleans standard/vocal group combination "Sunny Side of the Street" by the Bees, and the wistful "Lost Dreams" by the Dukes, which definitely sums up the hopes these groups had for stardom. Although the liner notes are generally informative, one wonders where the annotators got the idea that Bartholomew was a Duke Ellington sideman. They also plunder New Orleansian Lynn Abbott's extensive research on the Hawks rather heavily without crediting him.

*Imperial Musicians: 1952-1962*, Alan Warner's latest New Orleans compilation is, as the title might indicate, a little off the wall. Emphasizing the musicians who made New Orleans recordings great is a fantastic idea, but unfortunately the categorization is made somewhat nebulous by the fact that the musicians who played on any particular track are not known with complete certainty. The material ranges from heavily anthologized hits to others that have never been reissued. New Orleans R&B fans will love the superb sound on great tracks by Dave Bartholomew, Smilin' Joe, Archibald, etc., along with two hot instrumentals by West Coast saxophonists Big Joe Houston and Big Jay McNeely. The set is capped by the first ever issue of the complete five-minute version of Earl King's "Come On."

EMI did us no favor by re-releasing English United Artists' 1977 set, *Fats Domino Live in Europe*, which was apparently recorded in a mudstorm. Fats' ten-member band might as well have been replaced by a synthesizer for the distinctness with which they are heard, despite the digital sound. And to think that Capitol/EMI has every Fats Domino record from 1949 to 1963 in their vaults!

## Other Releases

### Various

*Crescent City Bounce — New Orleans Volume 2*  
Ace CH 181

Whereas the first Ace reissue of Specialty's New Orleans R&B emphasized slow bluesy numbers from the early Fifties, this one, named after an Archibald song on Imperial(!), rocks all the way through. All but two of the songs here are previously unreleased, yet the songs here rank with the artists' best.

Lil Millet's "Rock Around the Clock," Art Neville's "Old Time Rock 'n' Roll," and Big Boy Myles' "Mickey Mouse Boarding House" can stand proudly with the best New Orleans rock 'n' roll. Ernest (Burn!) Kador's "You Never Miss a Good Woman," Neville's "I'm a Fool to Care," and Lil Millet's "I Can't Stop

Cryin'" are fine bluesy ballads, the latter two with a heavy Cajun influence. You get two rockin' saxophone instrumentals by Robert Parker and the odd Caribbean rhythm of Dave "Fat Man" Williams' "Don't You Hear Me Calling You," the only solo recordings by these artists from the Fifties.

Curiously, Fats Domino recorded a song in 1954 that had the same title and a similar rhythm to the "Fat Man"'s song here. (Speaking of confusion, annotator Roy Topping claims that a check stub from Specialty's session files indicates that Professor Longhair played on Big Boy Myles' "Who's Been Foolin' You," yet in a *Blues Unlimited* interview Longhair stated he was paid, but did not play on the session.)

To top this magnificent album off are two masterpieces to close out each side — "Rich Woman," a drawling creole version of Bo Diddley by Lil Millet that has been recorded by Canned Heat and the Fabulous Thunderbirds, and the crazed rumba mix master "That Mellow Saxophone" by guitarist Roy Montrell, which has been recorded by Dr. John, Johnny Reno, and the Stray Cats. Once again the question is "Why in the world didn't Specialty release the majority of these tracks?" Obviously, there was a monkey in the works somewhere. But at this late date, who cares? Turn it up and enjoy!

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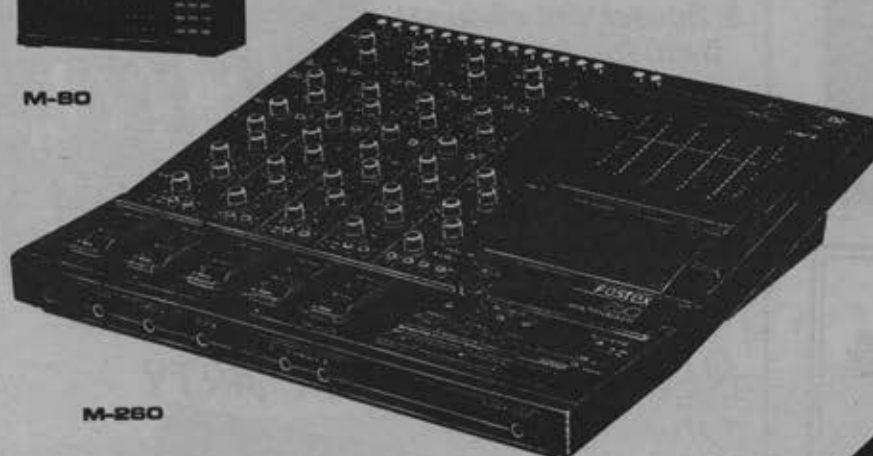
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# ONE PERCENT

## Happy Nappy

In which the artist is inspired by a chance visit of a rhythm and blues legend and philosophy is discussed

BY BUNNY MATTHEWS

I was just sitting here one afternoon, minding my own business, trying to avoid the 260,000 people at the Jazz Festival and drawing a picture of two bluesmen sitting in a kitchen at 9 a.m., frying a couple of eggs and playing their guitars. One of the bluesmen was a little guy with pink fuzzy slippers, a jacket emblazoned with hammers and sickles, a large gold hoop earring and a geisha-style coiffure. The other bluesman weighed about 350 pounds and wore a Panama hat with a paisley band.

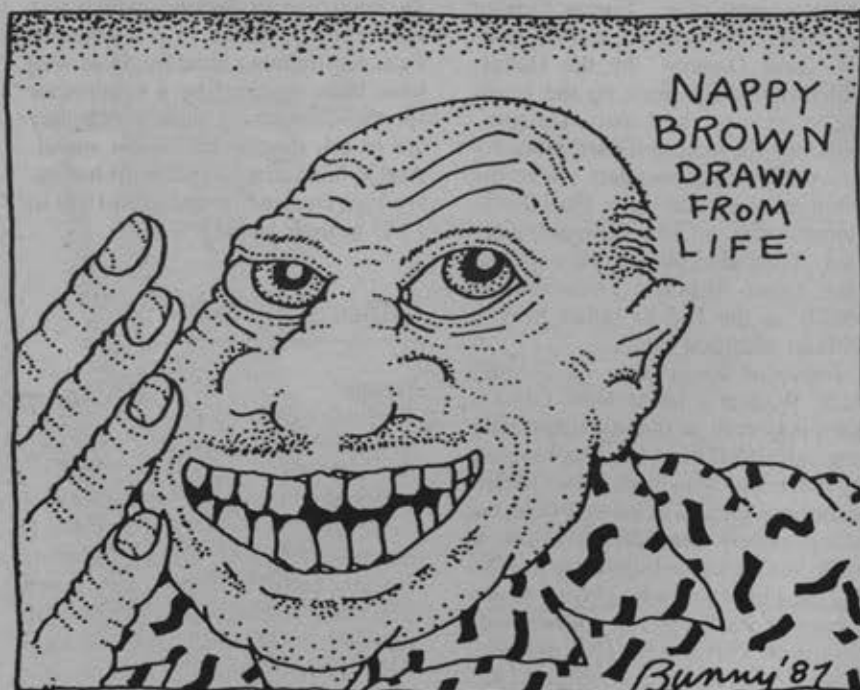
As I was contemplating what to draw on the walls of the kitchen, there was a knock at my door. Opening the door, I discovered Jim Glasscock, a friend and neighbor, accompanied by the semi-gigantic figure of Nappy Brown, the legendary rhythm and blues singer from Charlotte, North Carolina.

Nappy was wearing a polyester shirt upon which were printed various skyscrapers silhouetted against vib-

rant orange and red sunsets. He explained that his "young wife" back home in Charlotte had made the shirt for him. Nappy was very proud of his spouse, who had informed him that she was taking a day off from work when he got home from his two-week sojourn in New Orleans (where he had been working on a new album) and that the kids would all be in school and that it would be a sweet reunion indeed.

Before they arrived at my house, Nappy and Jim had been at Lakeside Shopping Center, where Nappy bought his wife a Mother's Day dress. Then they'd stopped to pick up the ingredients for a few afternoon cocktails — rum and Coke, to be specific.

Now since Jim is in the antiques/junque business, he came equipped with something a bit more exotic than styrofoam cups to drink out of: '50s-vintage glasses with poodles prancing up the sides. The cokes were in the classic 6-ounce bottles, the rum was



Puerto Rican and the gents had even brought over their own ice bucket.

I was teetotaling that day but I told Nappy and Jim to dig in. The background music was a cassette of the unmixed tapes of Nappy's recording session, produced by our mutual friend Hammond Scott for his Black Top label and featuring the musical

accompaniment of Anson Funderburgh and the Rockets, keyboardist Ron Levy, saxophonist Kaz Kazanoff and guitarists Earl King and Eugene "High Rise" Ross.

On this particular afternoon, stoked by the successful recording session, thoughts of his "young wife," the pleasant weather and the rum and

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Coke, Nappy was feeling...well, philosophical. Nowadays, he spends most of his time fishing, an activity almost guaranteed to make a man philosophical.

Brown was born in Charlotte on October 12, 1929, named Napoleon Brown Goodson Culp and still lives there. At 16, he joined a gospel group known as the Golden Bells and at 24, as lead singer of the Heavenly Lights, he first auditioned for Savoy Records' A&R manager Fred Mendelsohn. Mendelsohn liked what he heard and asked Nappy if he'd ever considered crossing-over to the greener (as in cash) pastures of the blues. Nappy and Mendelsohn then headed for a local talent show.

As Nappy recalled: "I went to Newark, New Jersey (home of Savoy). When I went to Newark, I went to a talent scout called the Famous Door. Me and Roy Hamilton started off at the same time. He won First Place with 'You'll Never Walk Alone.' And I won Second Place with 'I'm A Lemon Squeezin' Daddy.' Herman Lubinsky, the owner of Savoy Records, happened to be sitting in the audience and he signed me up."

Nappy, as Savoy's hot young property, was afforded the *crème de la crème* of New York's session players when he entered the recording studio in 1954 and 1955. These sessions, which produced such hits as "Don't Be Angry!" and "It's Really You," were driven by the arrangements of

pianist Howard Biggs and accompanists including guitarist Mickey Baker, bassist Abie Baker, and saxophonists Big Al Sears and Sam "The Man" Taylor. In May 1955, "Don't Be Angry!" hit the #2 position on the national rhythm and blues chart. And, as was typical of the times, the Crewcuts' Caucasian version of the song met even greater rewards on the pop charts — an area off-limits to most black performers. This situation did not overjoy Nappy, who had ambitions of duplicating the pop supremacy of his friend Antoine "Fats" Domino, but as the song says, "Don't Be Angry!"

That is, until the day Nappy heard Lubinsky talking about "niggers." Nappy politely explained to Lubinsky that he hadn't been raised "that way" and that he would appreciate such language not being used in his presence.

"Lubinsky was a millionaire — he had five mansions," Nappy said, as he started on his second rum and Coke. "And he took me to one of the mansions and on the wall, he had a picture of a black Jesus and a black Moses. Most people don't know that Jesus and Moses were black men. And then Lubinsky told me that he had always wanted to be black!"

This disclosure brought about general agreement from Jim, Nappy and myself that Northerners were difficult to comprehend, if not downright odd. Jim and Nappy toasted.

"You can never tell what a Yankee

is thinking," Nappy testified, rambling into a story about Abraham Lincoln trying to buy some slaves and when nobody in the South would sell him any, Lincoln retaliated by freeing all the slaves. This led to the observation that 30 years ago, when Nappy first started coming to New Orleans, you didn't see any bars on the windows. You did see Guitar Slim, who had hair, clothes and cars all the same color — and no some soft, pastel color. And then there was the local nightclub owner who had the sizzling homosexual affair with a famous rhythm and blues singer — the same singer Nappy once ran into in an open-air whorehouse in Juarez, Mexico: "I laid down and looked up and there was no ceiling — just the stars."

Jim poured Nappy a rum and Coke for the road; Nappy concluded his reminiscences with more philosophy: "I prefer making people happy. That's my life — making people happy — and that's what I like. I go out on the road, on the weekends or what have you. Wherever they call from, I've got to go. I just believe in making people happy. I don't see nothing wrong with gospel and blues. There's a lot of people that don't know but blues was the first gospel!"

We shook hands and Nappy and Jim drove away in Jim's truck. I returned to my picture. On the walls of the bluesmen's kitchen, I drew a black Jesus above the stove, and a blonde pin-up next to the window.

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# CHOMP REPORT

## Road Food — Advice From Pros

So you want to be a rock 'n' roll star?  
Then forget about good eating  
'til you're back home.

BY STEVE ARMBRUSTER

Everybody says Professor Longhair would have been much more famous if he had early on agreed to travel. Only after he resurfaced in the 1970s did he start accepting many out-of-town gigs. But, even then, he always exercised caution. He knew the food would not be what he was used to, so he would carry his own supplies. He referred to these as his "Schwegs," after the local chain of "world's largest supermarkets."

The story is told of how a stewardess once tried to interest him in one of her airplane meals. Fess eyed her suspiciously. He then produced his grocery bag from under the seat and answered, "No thank you, lady, I got my Schwegs."

Fats Domino is another one who believes you really can take it with you. He has steamer trunks for his pots and pans and loads them up with sausages and seasonings before he takes off on tour. Unless logistically

impossible, he insists on a hotel where he can cook in his room. That way he can have his beans and rice or gumbo wherever he goes. Band members like nothing better than to be invited in for a taste with the boss.

Most musicians from New Orleans, however, consider eating on the road strictly a survival skill. They are probably out there because they have to be: to try for some wider recognition, to promote a record, to stay together until the local club scene improves. They certainly do not keep regular hours. They almost never make decent money. They rarely stay in one place long enough to home in on good local eateries. So what is a starving artist to do?

Aaron Neville relies on club sandwiches. "At least you pretty much know what you're going to eat. They don't change much from place to place. I mostly stay in the hotel rooms and watch TV. Cartoons, whatever.



Advice from the Pros: Spencer Bohren — Take home with you.

Between the shows and the traveling there's not much time left for sightseeing. I won't until I'm desperate, then I call room service."

As you read this, Aaron and his brothers will be either somewhere up the East Coast or in Japan. They are touring with Carlos Santana. If you did not know this, the next time you saw him you might think Aaron had been working out at the Shape Spa.

"I always lose weight when I go on tour. Sometimes people cook for us, but, usually, unless they're from here themselves, it won't taste quite right. They won't know about the seasonings. They might just add a lot of pepper sauce and call it 'New Orleans style,' but it's not the same.

"The food I have the most trouble with is in Japan. Strange as it may sound, when I'm there I'll eat Chinese food. I like Chinese food, especially the shrimp dishes. It's pretty depend-

able, except in New York. A lot of the places there seem really fly-by-night. I stopped in one joint that advertised HUMAN food. The meat looked so funky I thought they might have meant to say HUMAN food. I could have been surrounded by cannibals."

So what does he eat first thing when he gets back? "Anything my wife Joelle will cook for me: red beans, white beans, gumbo, catfish. She and her mother are both good cooks. I get around them and I'm liable to hurt myself."

Each band looks forward to getting home, but they all have tried and true methods of stocking up while they are away. Fast food outlets, 7-11s, cheap and bulky Chinese and Mexican restaurants, and friends' houses... pretty much cover all the options. Unless you are very radical.

Spencer Bohren, solo blues artist from New Orleans, brings his home



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right along with him. He pulls a beautiful Airstream trailer behind his road-car. The only time he might miss a homecooked meal is when he takes the wife and kids out to eat. That is radical.

Charlie Neville carries a lightweight juicer with him. He juices carrots and says you can always find sprouts, avocados, or other veggies. Maybe some good bread too? He does not miss New Orleans cooking a whole lot. That is also radical.

Only slightly less radical is Red Priest. Red, who is *not* with Waka-Waka but actually a guitarist with the Song Dogs, swears by 7-11 bean burritos. "They fill you up, and there's never any kickback. Of course, after you're on the road for a week or two your system is destroyed anyway and stops trying to put up a fight."

Red is a veteran of many long tours with the now-defunct Satisfaction band. They had to go on the road to get some respect. Truck stops and fast food places were their most common resorts.

Then there were days when they just could not pay the price, literally. Then it would be sliced bread and bologna. Occasionally, friends and fans would invite them over for a meal. They even had one day, *carte blanche*, at the Houston Country Club, compliments of an oil heiress.

Sometimes, the clubs will have a grill or pizza oven and the bands can

#### Advice from the Pros:



Aaron Neville — Wait until you're desperate, then club sandwiches.



Professor Longhair — Bring your Schwags.

catch a quick bite during the sound check or in between sets, hopefully at half price. A few places, like Sloppy Joe's in Key West, may even provide a guest house for their minstrels on tour. Then the lots are drawn: somebody gets the groceries, whoever can cook is drafted for that, and the others do the dishes, make the drinks, or fluff the pillows.

Sal Canatella, who actually *is* with Waka-Waka, handles the road pans

and pots from fast-foot pit stop to pit stop as long as they have to, but they jump at the chance to stay over at somebody's house. Then they put Sal to work. Raised in England, with Italian heritage, and a New Orleans background, he cooks food that can make the band forget where they are.

"I can't tell you how important that is," says Nicky Sanzenbach, the Waka sax and keyboard man. "You can survive psychically for a long

time on one real good meal."

David Malone of the Radiators loves a good bowl of barbecued shrimp as much as anybody, but when he travels he is known as "Microwave Dave, King of the Road Food." When they traveled exclusively on the ground they had a familiar pattern. "Quickstop. Grab a cellophane sandwich. Zap it. A cup of styrofoam coffee. Back in the van, and Boom."

It also got to where they could go into a truck stop and seem like they belonged there. "Once we were sitting at a place in New Jersey and this band called Modern English came in. Skintight pants, purple hairdos, the whole bit. The place went silent. But nobody had even noticed us. Probably thought we were lumberjacks."

Now the Rads have been together long enough to be going back to the same clubs. They have catalogued a few good restaurants in some key cities, mostly near their hotels. Again, bands often have little time or energy in concert towns for exploring or for eating out.

Some musicians may not even leave their hotels except to perform. Earl King related how many years ago he walked into Gatemouth Brown's room and found him heating up his can of dinner on the radiator. Gate has certainly gone beyond that, but other would-be stars might still use that trick if the weather is cold and "the hungers" are up. ●



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## U.S. INDIES

### Jimi Hendrix Alive!

A live performance from 1968 on Rykodisc's new compact disc shows the master at the top of his form

BY JAMES LIEN

According to Associated Press reports and the Jimi Hendrix Information Newsletter, millionaire heir to the International Harvester fortune Richard Deering Howe recently reached a settlement regarding his wife from his wife of ten years, who filed suit after accusing him of running off with the hostess of a charter fishing boat. According to the settlement, made a decree by Palm Beach Circuit Court Judge Judy Vaughn Rudnick, Howe gets to keep an inscribed Salvador Dali book, an autographed first edition of Charles Dickens' *The Pickwick Papers*, and a guitar once owned by Jimi Hendrix. In return, his ex-wife Frances Crandall Howe was allowed to keep the couple's \$625,000 Palm Beach House, a brand-new Toyota Cressida, and \$100,000 cash alimony. The terms were described as "amicable to both parties involved." One can just picture Richard grabbing his books in

The Jimi Hendrix Experience  
Live at Winterland  
Rykodisc catalog #RCD 20038

one hand and the old black guitar case in the other and whistling as he strolled from the courtroom.

Meanwhile, in Ireland, former Jimi Hendrix bassist Noel Redding is auctioning off portions of his collection of Jimi Hendrix memorabilia, including the amplifier used on tour from 1967-69, when Hendrix played Woodstock, Monterey, and the Winterland in San Francisco.

Anyone interested in placing a bid on the amplifier, but hesitant to buy it without first hearing what it sounds like, would be advised to merely listen to the recently issued *Life at Winterland* Compact Disc. This recording, available only on CD from Rykodisc, stands with last year's *Jimi*



plays *Monterey* as the definitive Hendrix live recording. Every aspect of the project, from the performance itself to the post-production and packaging, is flawless; it is a fitting tribute to the amazing talent of Hendrix, who, twenty years ago this summer, began tearing the stages and sound systems of the world to shreds and in the process revolutionized not only the way people played the guitar, but the way people thought about playing the guitar as well.

Hendrix, like John Coltrane, Bob Marley, and most of the other Great Dead People in Music, has had his name blackened by hordes of repackages, bootlegs, and inferior post-

humous recordings, most of which were never meant to see the light of day (if indeed Hendrix knew they existed, which quite often was not the case), and many of which were doctored and tampered with at a later date. Any scrap of tape with Hendrix on it was fair game. (And not always was it even Hendrix, especially for bootlegs; some records that are actually Hendrix bear names like "John Brantley" or "James Randall," others that have lush color photographs of Jimi and fold-out gatefold sleeves have no Hendrix anywhere on them at all.)

Buying posthumous Hendrix material is often much like buying real estate; it's easy if you know what all the catch phrases mean. Just as a salesperson might call a house "peaceful and secluded," meaning there's no paved roads within ten miles, there exists a similar jargon for the Hendrix catalogue. Generally speaking, if a recording promises "early, raw Hendrix just as he was exploding onto the scene," in all probability it dates from around 1962 and is a session gig for a hotel lounge band in which Hendrix is present but totally inaudible.

Likewise, if a recording offers Hendrix "at the peak of his creative powers, when he was just beginning to leave his past completely behind," it's probably a tape of Hendrix stoned tuning his guitar for twenty minutes.



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What makes the Rykodisc *Winterland* so exceptional is that it promises both and actually delivers. In December of 1968, Hendrix was indeed "at the height of his powers." Here we see a picture of a Hendrix with the bulk of his great music behind him, but before the wear and grind of constant recording and touring had crippled him as a performer. The performances are spirited and fresh, with Hendrix and his band stretching each composition to its utter limits.

The recording opens authentically, with a tape of Procol Harum's "A Whiter Shade of Pale" booming over the house P.A. while Bill Graham introduces the band. Then the Experience roars into "Fire," "Manic Depression," and nine other songs comprising an entire Hendrix performance and almost seventy-two minutes of music. Among standouts are an instrumental tribute to Cream with "Sunshine of Your Love," a very rare live performance of "Spanish Castle Magic," a special guest appearance by Jack Casady of Jefferson Airplane on "Killing Floor," the scalding blues of "Red House" — in short, virtually every cut is of importance.

One noteworthy point is the inclusion of Hendrix's off-hand, spontaneous stage patter in between songs, something often deleted from other live recordings. (One particular-

ly humorous incident occurs when, halfway through the set, Hendrix counts the number of Marshall amps he's blown in the concert so far that evening; "I think I've got about, uh, two, three, four, maybe seven speakers left," he laughs.) Perhaps the most important track here, however, and the CD's true find, is a very rare jam called "Tax Free," a heavy, molten prototype of "Voodoo Chile" that would ultimately lead to "Machine Gun," centered on a jazz-influenced riff Hendrix claims to have picked up "from two Swedish cats named Hansen and Carlsen," which shows the shift towards looser, free-form jazz structures Hendrix was ultimately to undertake.

Technically, the quality of the recording is unsurpassed. Remixed digitally direct from Wally Heider's original 8-track master tapes of the shows, this disc suffers less of the distortion and loss of accuracy found in the drums and the high end of many CD's of analog origins. This disc is truly essential for virtually any serious disc collection, and is far and away the best Hendrix product available in the compact disc format. It is so good that devout Hendrix fanatics without a disc player might even want to pick it up, and take it to a friend's house and listen to it (or con their buddy into buying it). To some, the concept of any CD sounding better than another may seem a contradiction to the pris-

tine promises of digital audio, but believe me, this is by far the best-sounding CD I have ever heard, and one would be hard pressed to find anything any better. Unless, of course, he had a Jimi Stratocaster or Noel Redding's amplifier.

**More Jimi Dept:** On a sadder digital note, Reprise Records apparently has lost the master tapes to *Axis: Bold as Love*, Hendrix's second U.S. album. A West German company named Red Lightning is now offering on CD the highly controversial bootleg *Woke Up This Morning and Found Myself Dead*, a dreadful recording featuring a very intoxicated Jimi engaged in a guitar duel at the famed Scene Club in New York with a slow-handed guitarist purported to be the Godlike Eric Clapton in a similarly sinful condition, while none other than a very inebriated Jim Morrison lies on the floor shouting frightful obscenities... For vinyl junkies, a two-record bootleg of Hendrix's entire set at Woodstock (as recorded from the soundboard) is available in a beautiful package and titled *Lord of the Strings*, as well as a score of other bootlegs and rare items... for more information, or if you'd like to receive updates like this in the mail every couple of months, write to the Jimi Hendrix Information Institute, P.O. Box 374, Des Plaines, Illinois 60016, USA.



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## REVIEWS

### The Donner Party

THE DONNER PARTY  
Cryptovision Records, P.O. Box 1812, New York, NY 10009

Everybody knows that Gospel and the blues are the same music, but with different lyrics. What's interesting is that there's a similar schism happening in the realm of guitar, folksy, thrash-pop that seems to be this year's bumper crop. Some of the "groups of American guitar-playing guys" these days, like Sorry and the Volcanosuns, are gloomy, angry, and pessimistic; others like the Donner Party, are much happier and upbeat.

It's not that Sorry are a blues band, and the Donner Party are Gospel; of course they're not. It's just the attitudes that compare. While Husker Dü may rip their lungs out on the stage every night to express their misery, the Donner Party would probably just rather sing some songs and have some fun. Musically, this, their debut album, has the sound of a folksier, funnier version of the Replacements, or a harder, punked-out edition of the fabled-California psychedelic folksters Camper van Beethoven (like the Van, the Donner Party hail from somewhere having something to do with San Francisco). Humorous, folksy songs like "Jeez Louise" ("Please, please, Jeez, Louise, I'm not some kind of contagious disease / I don't have worms, and I don't have fleas") and zany instrumentals like "Surfin' to the Moon" make this album a treasure to own, and a natural for college radio DJs tired of feedback and anguish. They even close down the show with a bizarre, eastern-influenced version of "Gloria" that lasts all of a

minute and twenty-seven seconds and sounds like Tom Verlaine backed by the Who and Ravi Shankar on lead guitar. The Donner Party are Gospel music, manna from heaven for anyone who wants to get away from nails-on-blackboard guitar and soul-shredding vocals that seem to be running rampant on college radio these days.

### Throwing Muses

CHAINS CHANGED

4AD Records — Bad 701 (4-song EP)

What happens when a unique, creative, and deserving American band such as Throwing Muses cannot land a recording contract here in the States? Why, they go to the U.K., sign up with a label over there, and make us buy their records as imports. This is not the only unusual circumstance surrounding Throwing Muses, they have a decidedly female perspective on everything they do as three members of the foursome are women. The band doesn't perform typical female band music, these guys... er... gals are loud and angry and not going to take it from anybody or anything.

The four songs on this EP are somewhat different from their debut album of last fall. The music is still intensely energetic and uptempo, but now contains a country influence. The lyrics for the most part are still unhappy and filled with sorrow, but nothing as blatant as "Hate My Way" from the earlier effort.

Lead singer, guitarist and main songwriter Kim Hersh majored in English while in school and it shows. The songs are complex and involved; no shallow, superfluousness allowed here. Even the band's name is well thought out. In Greek mythology a "muse" was the spirit regarded as inspiring and looking out for poets, musicians, and artists.

Listen for this band on your favorite radio station or purchase one of their platters, but in any case demand that the British return what is rightly ours, now they are not only stealing our music and selling it back to us, they are stealing our bands. Muses help us.

— Brian Wayson

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**David Thomas and the Wooden Birds**  
*BLAME THE MESSENGER*  
Twin/Tone Records

You may think that Michael Jackson is music's oddest Jehovah's Witness, but he's not. David Thomas is. You see, Jackson writes songs about cases of paternity and the moral responsibility to prevent world hunger. Thomas, on the other hand, writes songs "not by or for human beings, sung by birds" and which "laugh at the theory of Uniformitarianism."

On *Blame the Messenger* Thomas, former vocalist for the legendary Pere Ubu, sings, screams, chants, and mutters his way through hauntingly poetic lyrics while the Wooden Birds back him up with an intriguing mix of avant garde, rock, and strangely joyous noise. Although songs such as "The Long Rains" and "Having Time" show Thomas' more ominous side, the prevailing tone of the record is one of deep seated and complete happiness, exemplified by giddy swing of "My Town" and "The Velikovsky 2-Step." What the Wooden Birds, which include Tony Maimone and the brilliant Allen Ravenstine of Pere Ubu and Chris Cutler of the Art Bears, may lack in straight-ahead rock sense, they make up for in their ability to breathe new life into what could easily have degenerated into boring art rock. *Blame the Messenger* is like a pleasant, cryptic dream.

— Mark Miester

**The Meatmen**

*ROCK 'N' ROLL JUGGERNAUT*  
Caroline Records, 5 Crosby St., New York, NY 10013

This is the first time I've ever reviewed an album, but when I heard this one for the fifteenth time, I decided I had to let people know about it.

The Meatmen started in the late Seventies with Tesco Vee and his unmistakably offensive rude voice singing(?) about how crippled children suck. Now on this album, they attack French people in "French People Suck!" These guys are still rude. Backing Tesco on the album features James Cooper (Battalion of Saints),

Lyle Preslar (Minor Threat) and Graham McCulloch (Negative Approach). With a backing like that it's easy to see that this album has got the best of everything. Tesco's voice dominates through the whole album ranging from the heavy sound of "Come On Over to Mah Crib" and "Rock 'n' Roll Juggernaut" to the soul searchin' sound of "Nature Boy" to the German folk-style of "Dichstrudel." There's some intermittent comedy breaks on both sides and one has "Music to Watch Girls By" in the background. For all you faithful punk rock Meatmen fans this will not disappoint you at all. For those just wanting to get turned on, this is a great place to start. Tesco has never changed so if you're offended by this album — remember... they're the Meatmen, and you suck!

— Mary X

**Ted Hawkins**

*HAPPY HOUR*  
Rounder Records 2033

I had to go to England to discover Ted Hawkins.

In November, rock protest singer Billy Bragg played at the Town and Country Club in north London, where I was living at the time. I was alone, so I eavesdropped on some conversations. Everyone seemed to be talking about the opening act, Ted Hawkins. Billy Bragg's album was number 4 on the British charts, yet all these Londoners were talking about a folk blues singer from Biloxi, Mississippi.

Hawkins' performance was incredible. He'd played several nights in a row, and his voice was worn out, but still powerful. The strain in his voice just added impact to his highly emotional, deeply personal songs. I bought his first record, *Watch Your Step*, the next day. I was not disappointed.

*Happy Hour*, Hawkins' new effort, is an excellent follow-up that continues to provide inspiring country soul and folk blues songs sung by an old pro who is beginning to get the recognition he deserves. Check it out.

— Kathy Harr



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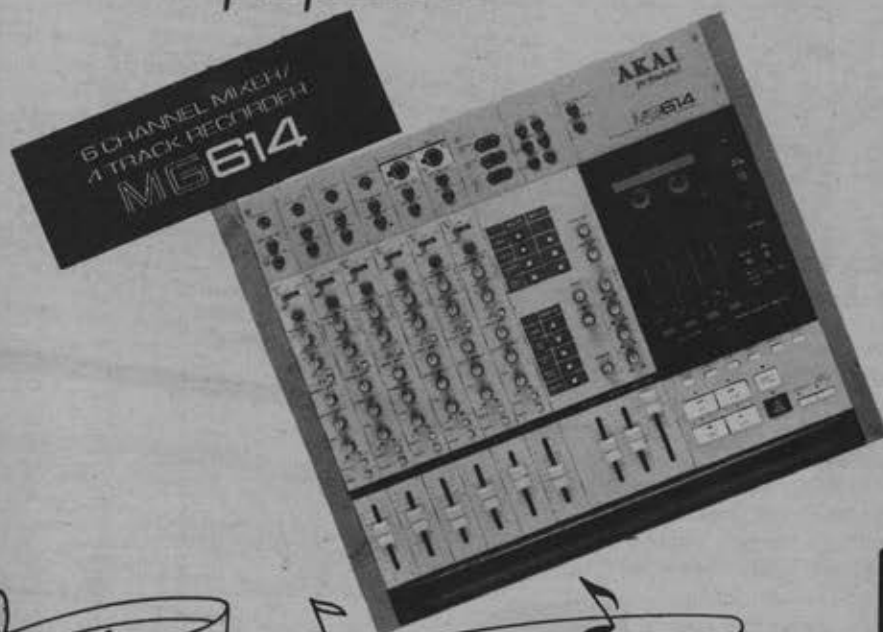
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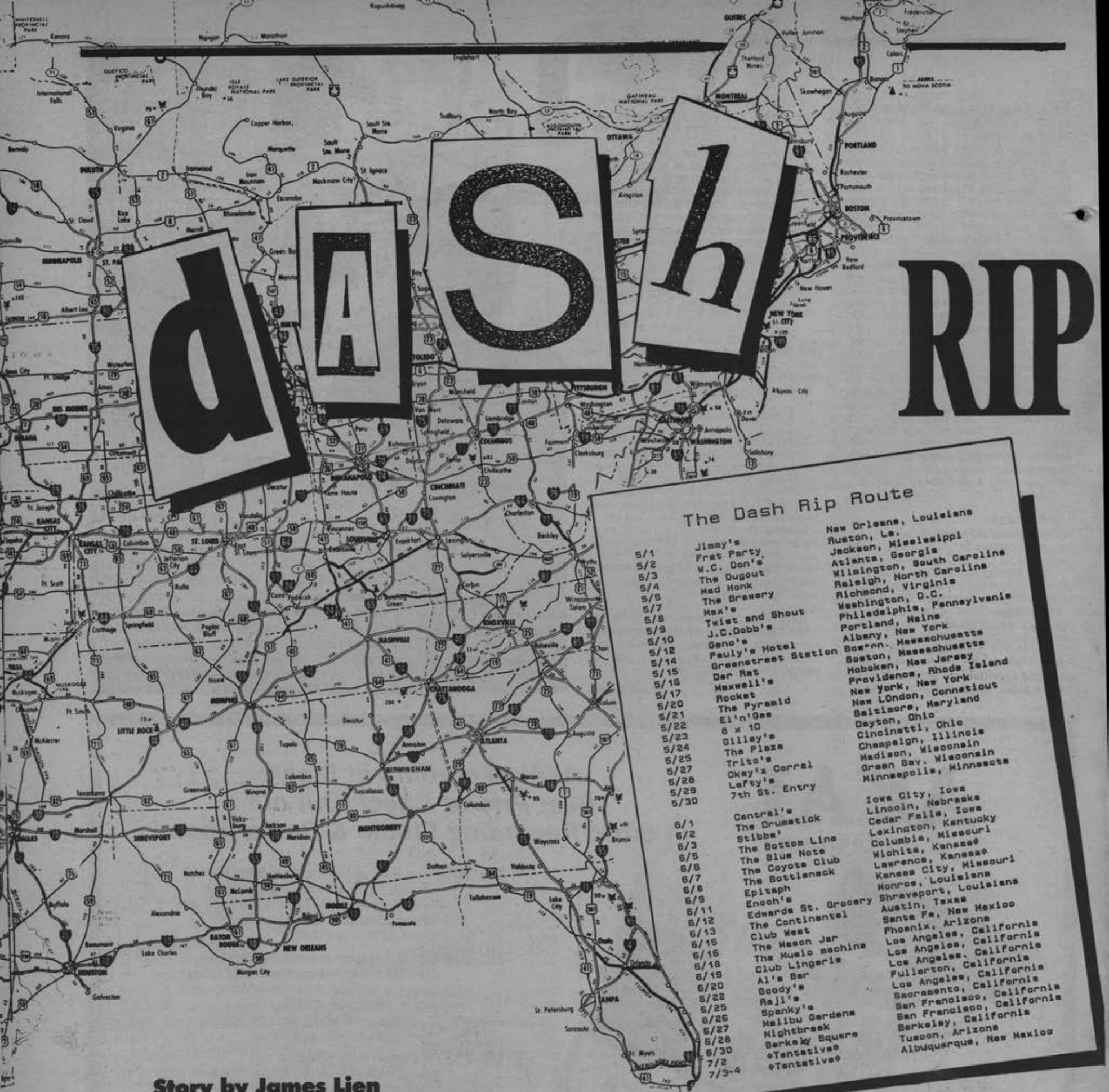
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Story by James Lien  
Photos by Kathryn Anderson

### The Dash Rip Route

- |       |                     |                            |
|-------|---------------------|----------------------------|
| 5/1   | Jimmy's             | New Orleans, Louisiana     |
| 5/2   | Frat Party          | Ruston, La.                |
| 5/3   | W.C. Don's          | Jackson, Mississippi       |
| 5/4   | The Dugout          | Atlanta, Georgia           |
| 5/5   | Mad Monk            | Wilmington, South Carolina |
| 5/6   | The Brewery         | Raleigh, North Carolina    |
| 5/7   | Max's               | Richmond, Virginia         |
| 5/8   | Twist and Shout     | Washington, D.C.           |
| 5/9   | J.C. Dobb's         | Philadelphia, Pennsylvania |
| 5/10  | Geno's              | Portland, Maine            |
| 5/12  | Pauly's Hotel       | Albany, New York           |
| 5/14  | Greenstreet Station | Boston, Massachusetts      |
| 5/15  | Der Rat             | Boston, Massachusetts      |
| 5/16  | Maxwell's           | Hoboken, New Jersey        |
| 5/17  | Rocket              | Providence, Rhode Island   |
| 5/20  | The Pyramid         | New York, New York         |
| 5/21  | El'n'Gee            | New London, Connecticut    |
| 5/22  | 8 x 10              | Baltimore, Maryland        |
| 5/23  | Gilley's            | Dayton, Ohio               |
| 5/24  | The Plaza           | Cincinnati, Ohio           |
| 5/25  | Trito's             | Champaign, Illinois        |
| 5/27  | Okay's Corral       | Madison, Wisconsin         |
| 5/28  | Lefty's             | Green Bay, Wisconsin       |
| 5/29  | 7th St. Entry       | Minneapolis, Minnesota     |
| 5/30  |                     |                            |
| 6/1   | Central's           | Iowa City, Iowa            |
| 6/2   | The Drumstick       | Lincoln, Nebraska          |
| 6/3   | Stibbe's            | Cedar Falls, Iowa          |
| 6/5   | The Bottom Line     | Lexington, Kentucky        |
| 6/6   | The Blue Note       | Columbia, Missouri         |
| 6/7   | The Coyote Club     | Wichita, Kansas            |
| 6/8   | The Bottleneck      | Lawrence, Kansas           |
| 6/9   | Epitaph             | Kansas City, Missouri      |
| 6/11  | Enoch's             | Monroe, Louisiana          |
| 6/12  | Edwards St. Grocery | Shreveport, Louisiana      |
| 6/13  | The Continental     | Austin, Texas              |
| 6/15  | Club West           | Santa Fe, New Mexico       |
| 6/16  | The Mason Jar       | Phoenix, Arizona           |
| 6/18  | The Music Machine   | Los Angeles, California    |
| 6/19  | Club Lingerie       | Los Angeles, California    |
| 6/20  | Al's Bar            | Los Angeles, California    |
| 6/22  | Goody's             | Fullerton, California      |
| 6/25  | Raji's              | Los Angeles, California    |
| 6/26  | Spanky's            | Sacramento, California     |
| 6/27  | Malibu Gardens      | San Francisco, California  |
| 6/28  | Nightbreak          | San Francisco, California  |
| 6/30  | Berkeley Square     | Berkeley, California       |
| 7/2   | *Tentative          | Tucson, Arizona            |
| 7/3-4 | *Tentative          | Albuquerque, New Mexico    |

# On the Road

**d**ash Rip Rock are burning up the road this time. This time there are no cancelled shows, no van breakdowns, no rooms without electricity. There are no wrong turns this time, no missed exits. They used to be on the bottom of the flyers, but this time they are often the headlining act. They are using the extra thirty or forty dollars they are making nightly to get hotel rooms, rather than sleeping on

# ROCK

the cold hard floors of strangers. They all take turns jamming quarters into the Vibrating Fingers Gentle Massage Bed. The hotel has remote control on the TV. Fights over who gets the last bottle of Point beer are few and far between.

Dash Rip Rock, the Louisiana-bred, New Orleans based trio, have packed their bags and taken their blend of country, rock 'n' roll, and rockabilly all over America. After several regional and national tours in the last three years, they have built up a reputation as one of New Orleans' hottest musical exports. This tour is their most comprehensive and gruelling schedule to date; thirty-five shows in less than sixty days, often playing two and three sets a night. Many of the shows are opening slots for established national bands like The Pontiac Brothers, The Mekons, and the Raunch Hands; but on this tour almost an equal number of dates have Dash as the headlining act.

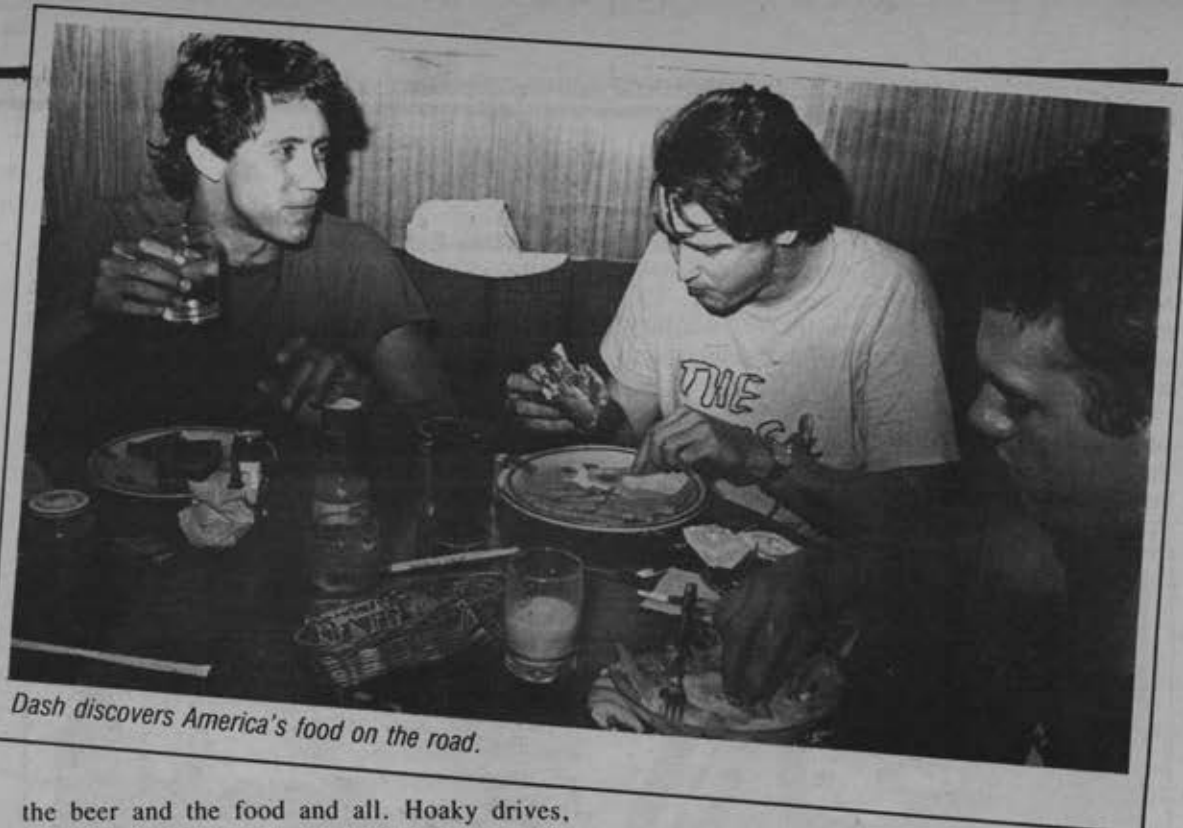
Success is slowly snowballing for Fred LeBlanc, Bill Davis and Hoaky Hickel; with this tour there seems to be a buzz around their name everywhere they go. According to Cathy Hendrix, promotions manager for Atlanta-based 688 Record label, advance orders for the band's debut album are twice what the label had anticipated. The band's booking agent and manager, Kelly Keller, has repeatedly had club owners wishing to put Dash in a headline slot, even with such nationally known bands as Evan Johns and the H-Bombs on the same bill.

This time, Dash Rip Rock reported in by phone repeatedly throughout the tour, and each time they called, the band sounded farther and farther away, their voices tinier and more distant, less like the warm, full voices on their record and more like garbled transmissions from moon landings. Through a series of phone calls from hotel rooms and pay phones in biker bars and highway rest areas, I began to get a picture of the fast-paced blur of life on the road, and the strong personalities of the band's three constituents.



## 5/8 Max's, Richmond, Virginia

"We all have pretty definite jobs for each of us when we're out on the road," explains guitarist and singer Bill Davis. "I do all the business, I get everything straight with the promoter, get the money and



Dash discovers America's food on the road.

the beer and the food and all. Hoaky drives, mostly."

"I drive *all* the time," elaborates Ned "Hoaky" Hickel, the group's looming, genteel bass player. "Mainly it's because I trust my driving a lot more than I trust Bill or Fred with the van. I'll let them drive on the highways sometimes, but when we get into the cities I usually do the driving."

"Fred?" Davis continues. "Fred pretty much just plays drums." Davis admits that this might have caused tension in the past, but that LeBlanc has a lot more heavy equipment to move around, and he puts out a lot more sweat and effort giving his drum kit a workout every night. "We heard a joke in New York that we used to get on Fred's nerves: What do you call a guy who hangs around with a bunch of musicians? A *drummer*."

The band is being hard on Fred LeBlanc. In truth, in addition to playing drums, LeBlanc sings as well and writes many of the group's best songs. He also plays guitar and bass, and records demos at home in his living room. At the end of one show, he and Davis decided to swap instruments, with LeBlanc banging out "Sweet Jane" and a few Beatles covers, taking the spotlight while Davis (who had never touched a drum kit before in his life) banged away enthusiastically on the skins behind him.



## 5/12 Geno's, Portland, Maine

"We just played in downtown Portland, in this bar in a basement called Geno's Winter Harbor Bar. You had to go down a flight of stairs and it was really cold and clammy, with these dripping pipes hanging up by the ceiling. The bartender was an ex-marine and a real jerk. Fred went up to him to be friendly and introduce himself, and he asks him, 'So what's your name, buddy?' and this guy says 'Bahhh. Bah Tenda.' So we're calling him Bah, you know, 'Hey Bah, gimme a beer, Bah.' Then the sound guy shows up and he was this really weird guy, bald-headed except for this one curly strand of hair going down his back, and he had these sick little glasses. He was short and wore combat fatigues. The first thing he says to us was 'Uh, well, guys, we don't have any mike stands.' So we had to hang the mike cables over

the pipes so they hung down to where we could sing if we cricked our heads back enough.

"We started playing and our roadie Glenn started taking the door. He would ask these people for money, and they would look him in the face and say, 'No.' There was no way he could kick them out, because they were these big burly lobstermen — remember, this was Portland, Maine. A lot of them talked really funny and wore baseball caps and these white rubber boots. Some of them looked like old sea captains. They were all absolutely huge. So we're sitting there, and we can't get any money out of these people, they want to see us play but they won't pay, so we started playing a couple of songs and craning our necks back to sing into the dangling mikes. They'd just sit there and they wouldn't clap. They just sat there. So then Fred did his 'Tribute to Def Leppard,' where he sticks his arm inside his shirt, 'cause the guy in Def Leppard only has one arm, and we started doing that, and the people out at this table have their arms folded like, 'That is *not* funny at all.'"

"Finally, we decided this was all too *ridiculous*, so we started playing surf instrumentals. . . After every song we'd yell insults at the crowd, like 'What's *wrong* with you? Why don't you *dance*, don't you know good *surf* music when you hear it?' The lobstermen would just glare at us with their arms folded. They would request things like Lynyrd Skynyrd and stuff, and we would play it, but we wouldn't sing the words because we didn't know any of them. We would play the instruments to 'Free Bird' or 'Gimme Three Steps' and they seemed to get a little more into it. They clapped. Then we played more surf songs, yelled more insults, and we got to 'Wipe Out' and Fred goes berserk and starts running up on top of the tables, and drags his drum out into the middle of all these lobstermen and starts beating on it, right in the faces, and then Bah the Bartender comes up and grabs the drum away from him. Then Hoaky goes and does this stomach flop off the stage on top of this table and breaks the table, and then Bah the bartender just goes apeshit and grabs Hoaky's bass and unplugs it and starts waving his arms on the stage like, 'It's over with! It's over with!' Finally, Glenn goes and passes Hoaky's spare hat around and somebody gave us like five or six dollars, so he gives it to Bah and Bah the bartender gives us a few beers. In spite of everything.

"Bah was kind of getting a kick out of it because he was a total weirdo. Later he comes up to us and says, 'If you can get your equipment out of here in fifteen minutes, I'll give you guys two six packs of



beer.' So there we were, throwing all our gear together like crazy, and as these people, these lobstermen, were walking out, we would say, 'Excuse me, could you grab that drum for me?' And they would do it, these lobstermen would take our equipment out to the van.

"We hauled ass out of there and drove all the way back to Boston that night with our beer. Portland was the farthest north we'd ever been, and it was also the farthest out."

#### 5/16 Der Rat, Boston, Massachusetts

"Last Saturday night we had this spaghetti dinner in this apartment in Boston called the War Zone. It was up on the fifth floor of this office building, kind of like a studio apartment, but it still looked like an office, all the bedrooms were like offices. A lot of bands stay at the War Zone. It used to belong to the Flies. They had two hotplates, one for the spaghetti and one for the sauce. It was nice. At Der Rat, we opened for this band the Boogaloo Swamis, who

Satellites are playing in Japan right now, we started doing 'Keep Your Hands To Yourself' in Japanese. Some guy videotaped it too, in Richmond, Virginia. And now we do a polka version of the Beastie Boys' 'You Gotta Fight,' because polka is supposedly a big thing right now like in New York with bands like Polkacide and Brave Combo and all that. You know, 'You've gotta fight for your right to polka.' And we bought a tape of the Ozzy Osbourne/Randy Rhodes Tribute album. We've been banging our heads ever since.

"We've been doing 'Iron Man' as sort of a 'Tribute to Ozzy Osbourne's Tribute to Randy Rhoades.' We get bored and try these things during sound checks or if we're doing a show with like five people in the crowd. If you're going to play for more than an hour, you're going to have to play some covers, so why not have fun with it? They get a different reaction everywhere we go."

#### 5/25 The Plaza, Cincinnati, Ohio

On Memorial Day, Dash were gigging in Cincinnati. "We had some Duran Duran band open for us," LeBlanc says. "They were trying to be artsy or something. I'm not normally adverse to other drummers, but this guy was wearing lipstick and tons of makeup and rouge and everything. They were really lousy."

"The guy who owned the club booked the show. There were two other bands opening for us, and they were all terrible and played way longer than they should have, so we got to play all of about twenty minutes. Those were twenty fiery minutes, I tell you, 'cause we were pissed. . . But we got some free beer out of it."

#### 5/27 Trito's, Champaign, Illinois

"We stayed a few days with our roadie's mom back in Dayton. Dayton is one of those Steven Spielberg towns. . . It was quiet and the sky was blue all the time. One day she cooked us sausage and hamburgers; it was fantastic. We were not wanting, those two days in Dayton."

#### 5/28 Okay's Corral, Madison, Wisconsin

"Up here," Davis explains, "they have different kinds of beer all over the place. Every little town has its own brewery, so we sample the all of them when we're on the road. There's a whole bunch of beers up here with foreign sounding names like Blatsky and Schlatsky, Horvitsky and stuff, but I can't ever remember any of their names. They have Czech names with five or six consonants in a row."

"In Champaign, Illinois, it's Little Kings, in Iowa City it's Dempsey Ale, in Austin it's Shiner. Around here, it's Point Beer. Ah, Point, 'Wisconsin's Great Tasting Hometown Beer,' \$2.89 a six pack."

#### 5/29 Lefty's, Green Bay, Wisconsin

Over the friendly wires, Davis reports: "We've been playing a lot with the Pontiac Brothers, and tonight's our last night with them. It's like KISS and WASP on the road together, when their last gig was in New Orleans, and KISS threw a bunch of dead chickens on the stage when WASP was playing, and WASP covered a bunch of KISS songs. So now we're trying to learn a lot of Pontiac Brothers' songs. We did the same thing to the Flies last year. When you play with another band a lot, it can get wild when it's time to leave." Hickel agrees that although Dash are pretty easy going guys, they can get a little intense on the road. After the Green Bay show, he asks, "Did Bill tell you he smashed his favorite Telecaster at the end of the show last night? He just got carried away and threw it on the ground and picked up a mike stand and started beating the top of



#### 5/14 Pauly's Hotel, Albany, New York

"We've been getting hotels a lot," Davis comments on the tour thus far. "We have good friends in the expensive places like Boston and New York where we always stay, but in the smaller places we usually wind up getting a cheap room in a Motel Six or something. We always tell them that there's only one of us so it's really cheap."

"The first couple of tours we wouldn't be able to afford it, so we would have to do things like beg the audience in between songs for a place to stay, or we'd strike up a conversation with somebody, and then a few minutes into it, Hoaky would interject, 'So we're staying at your place then, right?' Also a lot of the time there's a relationship between bands where, if I'm familiar with them, or if we have a mutual friend, I'll let them stay at my place when they come to New Orleans, and you get to know them so that when you're going through their town, they'll put you up. There's definitely a network of buddies which we still take advantage of, but now, if it's a place that has like ten cats and it smells like piss twenty-four hours a day, we kind of avoid them. . . we used to have to stay with those guys, and their dogs that chew on your socks and all that, but now we say, 'Look, we've got an extra twenty bucks, and I really need a bed tonight. And we've got the money, so why not splurge?' Behind him the gears start churning as LeBlanc revs up the massaging bed."

played Cajun music on electric instruments. They were real smug and wouldn't speak to us, and then they'd get up there and play songs with words like 'Jambalaya, crawfish pie. . . and you can't even get crawfish in Boston. It's amazing. People used to be cold. You roll into town and everybody's like 'Okay, you guys are from New Orleans, huh, well that doesn't mean anything to me.' But now, it has changed a lot. Now it's like, 'Oh, you're from New Orleans? Ever been to that Jazz Festival? Come here, let me show you the gumbo I made.'"

#### 5/21 The Pyramid, New York City, New York

"We played with this band Das Frauleins, which is an all-girl polka group starring Wendy Wild, who hangs out in the very trendy New York Fleshtones crowd. We pulled in and helped them unload all their equipment. They were nice girls, but they were weird. They didn't know what to think of us at first, and were standoffish and sarcastic, but we disarmed them with our Southern charm. We got two encores at the very fashionable, tragically hip Pyramid Club, which is pretty rare. Normally New York is jaded and cynical, but after the show a lot of people came downstairs to the dressing room and patted us on the back, and it was really honest."

#### 6/23 8x10 Club, Baltimore, Maryland

Davis sounds hoarse as he stretches out on the bed in Quality Inn room 142. "We pulled into Baltimore, and the guy at the club says, 'Oh, the other band can't make it, so ya'll have to do two sets.' So we said, 'Well, what kind of money can you give us?' And he said, 'Oh, I don't know.' but he went out and bought us this expensive dinner, so that was kind of the payment for the second set. We've started doing more tributes, like 'Stairway to Freebird' as kind of a 'Tribute to the Seventies' and Fred's 'Tribute to Def Leppard.' Well, now, since the Georgia



it. His favorite guitar, the brown one with 'DASH' inlaid on the frets. He smashed the nut on the end of the neck, so this morning we rushed to the music store to get another one. They didn't have one that was the right size, so we had to get one that didn't fit right and improvise, because we're playing in Minneapolis tonight. I had to fix it in the back of the van on the way to Minneapolis."



### 5/30 Seventh Street Entry, Minneapolis, Minnesota

"Tonight we double parked by the club and unloaded most of the equipment, and then I pulled around the corner to park it, locked it up, and went back to the club." The Seventh Street Entry is where Prince filmed *Purple Rain*; as Hickel relates the story, LeBlanc can be heard muttering dialogue from the film in the background. "Then," Hoaky continues, "about twenty minutes later I went back out and there was an empty parking space where the van had been. I went to find Fred and Bill to see if maybe they had moved it but they hadn't. They came out with me to look, saying 'Are you sure this is where you parked it?' I told them I was positive, so we started freaking out and turning white and running around going 'Oh shit, oh shit, oh shit.' Finally I calmed down and got on the phone and called the Minneapolis Tow Department, and as it turns out, when I called they had just pulled it into the lot. We had to pay forty-five dollars and two other tickets to get our dear van back.

"Did we tell you we saw Molly Ringwald walking down the street that afternoon? She had green hair. We invited her to the show, out in front of the club. I didn't see her, but Fred and Bill and Glenn did. They invited her to the show, green hair and all. Put her name at the door on the guest list and everything, but she never showed up."



### 5/31 Somewhere Near Clear Lake, Iowa

"We're off today," Hickel says, "so we made a pilgrimage to the place where Buddy Holly's plane crashed. We were going into this Pizza Hut and Fred happens to notice the highway sign said 'Clear Lake, Iowa.' We asked the kid behind the counter if this was the place where Buddy Holly died, and he said, 'Yeah, just keep going down this road and you'll get to the club where he played his last show.' After lunch we drove out there and found the airport and the spot where his plane might have crashed. There wasn't any marker or anything, but it was pretty moving.

"We had last night off, so we stayed here at this campground in Clear Lake, Iowa. It's pretty and isolated, and there's some beautiful trees and a lot of nice trails. Right now I'm at a pay phone on the edge of this lake. It really is clear. It sure beats Motel Six. We think we're gonna go fishing later on. We've got the rods in the van. We always bring them along.

There's this place where you can rent boats cheap, so we might get one and go get sunburned."

"Occasionally when we camp out we get in these weird moods. We sit around the fire and talk about stuff you talk about at campfires; we start telling scary stories, talk about girls, and then by the time we get really drunk we get really spooky and start thinking about God... we get real metaphysical on the road sometimes."

### 6/2 The Drumstick, Lincoln, Nebraska

"It's good to be heading south again," Fred says, "the people are getting more laid back. The people on the East Coast seem real tight, but the further west we go the people seem to be a little nicer. It's really interesting though, the similarities between the South and the North. In Minnesota there are all these lakes, all this standing water, that kind of reminds you of Louisiana. It's real flat."

"Green Bay was kind of a salty town," Bill continues, "It's right on the Bay, it's got seagulls and all. It reminds me of Galveston or something. But Nebraska is nothing but cornfields as far as you can see."

"We've got a TV inside the van, now," Hickel breaks in. "We had a power adapter left over from our old van, The Beast, so at a pawnshop in Wilmington, South Carolina, we bought a little bitty twenty-four dollar TV and an antenna, so now we can watch when one station disappears and when another one comes up. Driving into New York City we got stuck in this horrible traffic jam for three hours and we sat there and watched *Hour Magazine* and *Oprah Winfrey* and stuff. Our muffler's falling off right now. It started to go last night, so now we sound like an Indianapolis racecar. Hickel pauses to argue with Davis over who had the keys to the van last. It turns out that Glenn their roadie has them. "Oh yeah," he continues, "We bought one of those blue air freshener trees for the rear view mirror of the van."

### 6/3 Stibbs', Cedar Falls, Iowa

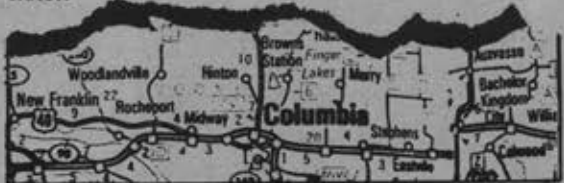
This is the first tour out for Dash Rip Rock's new roadie, Glenn Y.J.B. "It's been pretty good so far," he says. "I'd never been out on the road before with a band, but I sort of knew what it was like. I used to see Dash at the Chimes a lot in Baton Rouge, and I eventually got to know Hoaky. About a week before the tour, they just called me up and asked me out of the blue to go along, and I wasn't doing anything, so I said 'Sure.' I've been doing a small thing with an acoustic guitar on some of the shows, to sort of open up for Dash. It started out not too hot, but it's been picking up, and going over really well. I do three songs, and then just sort of eat up time and yell insults at the crowd. I ask for requests and then tell them I don't know any of them. Mostly I just yell at them to shut up. I guess I'm sort of a warm-up act."

### 6/4 Somewhere between Cedar Falls, Iowa and Lexington, Kentucky

"I'm looking forward to being in Lexington," Davis muses. "Lexington is always a weird place to play. That and Enoch's in Monroe. Something strange always happens at Enoch's."

### 6/5 The Bottom Line, Lexington, Kentucky

Dash Rip Rock seem to be fading fast. Every night is a weirder show, and an even weirder place to stay. Hoaky explains. "We were supposed to stay with this guy and his girlfriend in an apartment above a whorehouse in Iowa City, but they got in a big fight so we didn't have a place to stay. We were supposed to stay next door to a whorehouse here in Lexington. But this whorehouse wasn't an ordinary whorehouse, it was a transvestite whorehouse, and they were all men... We stayed there before, and they were all standing out on the corner when we came back from the gig. I think this time we'll get a hotel."



### 6/6 The Blue Note, Columbia Missouri

When I last talk to Dash Rip Rock, their voices are so tinny and inaudible on the other end of the line that the tapes of the conversation are virtually useless. Though geographically they are now closer than they were before, emotionally and physically they are ever more distant from the land of people who get a full night's sleep in the same bed every night, and take the streetcar to work in the same building every morning. Now Davis is asking all the questions. "How's everybody? What's the weather like? What good bands have been in town lately? What's the special at Franky and Johnny's? God, I miss New Orleans. Oh well, do me a favor, drink a Dixie for me."



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## JULY

### CONCERTS

#### Saturday 4

**Joe King Carrasco.** This energetic Tex-Mex performer attacks his tunes at Tipitina's, 500 Napoleon, at 10 p.m.

**Punks Party on the Fourth.** at the VFW Hall, 3113 Franklin. Hop in the back of someone's pick-up and rush to see Frightwig, an all female group. Life Sentence and Blatant Frustration. The show begins at 9 p.m. and all ages are invited. Last time Frightwig played in New Orleans they reportedly had male audience members strip. Check it out; bring your cameras.

#### Sunday 5

**Free Concert** in City Park. The Miller Sound Express show features Midnight Star, who will play on the Marconi Meadow. The music starts at 1 p.m. and continues until 6 p.m.

#### Friday 10

**Doctor Hook** performs at Storyville, 1004 Decatur, at 10:30 p.m.

**Tyler's Reopens** tonight!! The James Rivers Movement will play at the uptown club, 5234 Magazine, from 10 p.m.

#### Saturday 11

**The LeRoi Brothers.** a roots-oriented rock band from Austin, Texas, plays at Jimmy's, 8200 Willow, with Johnny J. and the Hitmen opening. Show starts around 10 p.m.

**Summer Sizzle Concert.** Today and tomorrow New Orleans rhythm and blues performers play on Spanish Plaza from 7 to 9:30 p.m.

#### Friday 17

**Lonnie Mack** appears at Jimmy's Music Club, 8200 Willow, around 10 p.m.

#### Saturday 18

**Dash Rip Rock** returns!! The local band is home from a national tour to celebrate the release of their album with friends and fans at Jimmy's tonight. See the story in this issue.

**Simmer Sizzle Concerts.** Brass Band Bash on Spanish Plaza today and Sunday. Call 522-1555 for details.

#### Thursday 23

**Lords of the New Church** hold mass at Jimmy's, 10 p.m.

#### Saturday 25

**The Cure.** a bizarre British pop/rock band perform songs from their new album along with underground hits like "Let's Go To Bed" and "Why Can't I be You?" at the UNO Lakefront Arena, 8 p.m. Get your tickets from TicketMaster.

#### Tuesday 28

**Mushroom Maniacs** Mojo Nixon and Skid Roper sing "Amazing Bigfoot Diet," "Jesus at McDonald's" and other hits at Tipitina's. The progressive pop group the Neats, and local whiz-kids Dash Rip Rock also appear.

#### Thursday 30

**Athens, GA Inside Out.** Not the album, not the movie — the tour! The Kilkeny Kats, Bar B Q Killers and the Squalls perform at Tipitina's around 10 p.m.

#### Friday 31

**The Tubes** play at Storyville, 1104 Decatur, 10 p.m.

**Franco-Americian Celebration.** at the UNO Lakefront Arena. French pop and jazz.



The Neats at Tipitina's, Tuesday 28 Mojo Nixon and Skin Roper

### RANDOM DIVERSIONS

#### Independence Day Celebrations

**Louis Armstrong Birthday Celebration.** Continuous music, dancing, contests and fun, all free, at Armstrong Park downtown.

**Powerboat Race.** Budweiser's Thunder on the River Race from New Orleans to Baton Rouge and back starts in the French Quarter at 1 p.m.

**Louisiana Nature and Science Center.** Old and new combine for fun today. Activities include a sack race, a frog jumping contest and a costume competition. You can also check out the center's planetarium, the SPCA's paws on wheels and a model rockets demonstration. Call 246-5672 for directions to the center's Lake Forest location.

**Fireworks and Laser Show.** At 10 p.m. the show begins. The Moon Walk at the Jax Brewery on the Mississippi is the best spot for viewing.

#### Sunday 5

**Poetry Reading.** The Maple Leaf Bar, 8316 Oak Street uptown, hosts Panal Johnson, who will read fiction at 3 p.m.

#### Wednesday 8

**Wine Tasting.** Flagon's Wine Bar on Magazine allows patrons to sample from a private library. Phone 895-6471 for reservations.

#### Thursday 9

**Po-boys, Chefs and All That Jazz.** The Sheraton Hotel, 500 Canal, is the location of this free competition. Area chefs try to create the most outlandish Po-boy. At lunchtime. Phone 525-4143.

**Coffee Tasting.** Sample P.J.'s coffee and desserts from 7:30 to 10:30 p.m. For reservations call 866-9963.

#### Saturday 11

**Indians Artifacts.** Learn about the life of Louisiana Indians and view various artifacts. This talk by George and Mae DeLaune begins at 1p.m. at the Nature and Science Center, 11000 Lake Forest Blvd.

#### Sunday 12

**Poetry Reading.** 3 p.m. at the Maple Leaf Bar, 8316 Oak Street, uptown.

#### Saturday 18

**Camera Orientation Workshop.** Learn to be comfortable with a 3-tube camera, courtesy of the New Orleans Video Access Center. This workshop on operation of KY-

2000 video cameras, the field monitor and accessories begins at 9:30 a.m. at 2010 Magazine. By fee. Call 524-8626.

#### Sunday 19

**Poetry Reading.** Julie Kane holds an autograph party to sign copies of "Body and Soul," a book of poems. At the Maple Leaf Bar, 3 p.m.

#### Monday 20

**Advanced Video Editing.** NOVAC holds this 6-session workshop beginning today at 6:30. Joe Sanford of WWL-TV will teach technical and aesthetic skills. The sessions will include hands-on experience in producing dramatic action sequences and M-TV style promos. By fee. Call 524-8626.

#### Sunday 26

**Poetry Reading.** Bill Roberts reads fiction at 3 p.m. at 8316 Oak Street.

#### Wednesday 29

**Central American Conference.** An economic summit featuring leaders from Nicaragua, Guatemala, Costa Rica, Honduras and El Salvador. To learn about economic opportunities in the area, call 865-5714.

### FESTIVALS

#### July Fourth Weekend

**Church Point Buggy Festival.** Take I-10 West from New Orleans to the Rayne/Church Point exit, turn right and continue until you reach downtown Church Point. The festival is to be held in front of the Catholic church. It will feature food and music as well as a buggy parade Sunday at 11 a.m. and a fiddle contest Sunday at 2 p.m. Phone (318) 684-5435 for more details.

**Food Festival.** The Rivergate Exhibition Center at the foot of Canal Street in New Orleans will host this extravaganza Saturday and Sunday. All of New Orleans' finest food will be on hand.

**Festival International de Louisiane.** Lafayette will host this celebration of French culture Thursday 2 through Sunday 5. Ethnic pop, jazz and classical music will be performed by groups from French-speaking countries. There will also be food and a visual arts show. For a specific schedule of events contact the festival at (318) 232-8086.

**Jax Brewery Cajun Fest.** Cajun music, cooking demonstrations and storytelling at the Brewery in the French Quarter, Saturday.

## Tuesday 7

**World's Largest Coffeebreak.** This annual event, sponsored by CDM, will be held from 7 a.m. to 1 p.m. in the lobby of the Place St. Charles in the central business district. Free entertainment and coffee. For information call 525-4143.

## Friday 10

**Cajun Fais Do Do.** Cafe Anglais, 221 Royal, offers cajun food and music in the evening. Call 529-2603.

## Saturday 11, Sunday 12

**Cattish Festival.** St. Gertrude's Church in Des Allemandes is the site of this celebration. Allen Fontenot, Cypress, the Belle Aires and the Nifty Fifties will provide entertainment. Take Highway 90 West from New Orleans. Call 1-758-7542.

## Sunday 12

**Bastille Day Waiters Race.** In front of the St. Louis Cathedral, 2 p.m. Later that day in Jackson Square samples of various restaurants' specialties will be offered.

## Friday 17, Sunday 19

**Habitat Mini Jazz Festival.** The Habitat for Humanity established this benefit festival to be held at the St. Tammany Parish Fairgrounds in Covington. Music will include Ernie K. Doe, the Olympia Brass Band, Rain, Smooth Force, Ron Myers Group, the Bayou Renegade Indians and several gospel groups. There will also be plethora of Louisiana crafts on hand. Call 892-2988.

## Friday 17 through Sunday 19

**Oyster Festival.** Galliano, Louisiana, will hold this party. Music includes Pat Folse, Friday at 5 p.m., followed by Southern Pride. Saturday the Rice Band plays at 4, followed by the Nifty Fifties, who play from 8 p.m. to midnight. Sunday, Vin Bruce takes the stage at noon, followed by Mike Collins at 4 and Seabrook at 8. Call 632-2224.

## Saturday 25

**St. Charles Parish Fest.** The residents of the Norco/Destrehan area get together to party. You're invited! Call 764-7166.

## Friday 31

**Taniglapahoa Parish Black Festival.** Rejoice in one of the heritages that made this area the special place it is. Call 345-9134.

## LIVE MUSIC

### ► DOWNTOWN

**Artist Cafe,** 608 Iberville, Saturdays, 10 p.m. 'till: Blues Krewe. Blues music as only New Orleans can provide.

**Bayard's Jazz Alley,** 701 Bourbon, 524-9200. Jazz Unlimited every night, from 8.

**Bayou Bar,** Pontchartrain Hotel, 2031 St. Charles, 524-0581. Mon., Tues., Wed.: piano by Tom McDermitt. Thurs., Fri., Sat.: Carl Franklin plays from 8 to 12.

**Bayou Jean Lafitte Riverboat,** 586-8777. Boarding for the two hour cruise daily at 5:30. Hear Poppa Don's New Orleans Jazz Band as you tour the Mississippi.

**Blue Room,** in the Fairmont Hotel, 529-7111. Through Sun 12: Emery Thompson and the Jazz Preservationists. Tues. 14 through August: Placide Adams original Dixieland Hall Jazz Band.

**Bottle Top,** Atop the Jackson Brewery, Decatur St. Saturdays and Sundays, 3 to 7: Geaux-T Jazz Band. Fridays: the Backsliders play Rhythm and Blues 4 to 7 p.m.

**Brew House,** Jackson Brewery, Decatur St., 525-9843. Louisiana Lightning, oldies and hits, Sun. afternoons.



Rockabilly rock with LeRoi Brothers, Tipitina's, Saturday 11

**Cafe De La Ville,** 95 French Market Place, 524-8106. Sun., 4 to 8 p.m.: Dino Kruse, a rock and soul band.

**Cafe Panache,** 200 Magazine, 522-2233. Fridays. 5 to 8: Willie Tee.

**Cafe Sbis,** 1011 Decatur. Sunday Brunch, noon to 3 with Lil' Queenie and Amasa Miller. Also, pianists nightly from 8:30 to 11:00. Mon. and Wed. feature Amasa Miller, Tues., Sun.: Cynthia Chen. Thurs.-Sat.: Fred McDowell.

**Cajun Crawfish House,** 501 Bourbon, 529-4256. Sun. through Thurs. from 8 p.m., Sat. and Sun. from 10 p.m.: Laisses-faire Cajun Band. Wed. from 8 p.m., Friday and Saturdays, 6 to 10 p.m.: the Boogie Boys.

**Charlie's Medallion,** 1500 Esplanade. You can catch some great New Orleans blues here late nites.

**Clarion Hotel,** 1500 Canal, 522-4500. Piano music in the evenings.

**Club No No,** 301 Erato. Located under the new bridge, this New York style club features dancing, local talent and special activities. Check it out! To investigate further, call 561-8090.

**Cosimo's,** 1201 Burgundy, 861-8110. Fridays: A.J. Loria plays from 7 p.m. to close.

**Creole Queen,** Poydras Street Wharf, 524-0814. Cruises nightly 8 to 10 p.m., with Andrew Hall's Society Jazz Band.

**Crystal Disco,** 801 N. Claiborne, Thurs.: Bobby Marchan and the Big Throwdown Contest. Sun.: Bobby Marchan and Higher Ground. Also, a Gong Show, 11 p.m. 'till. "All Town Invited."

**Fairmont Court,** in the Fairmont Hotel, 529-7111. Every night save Sundays, Sam Adams at 9 p.m.

**Famous Door,** 339 Bourbon, 522-7626. Wednesdays the Famous Door Five occupies the premises until 4 a.m.

**Feelings,** 2600 Chartres, 945-2222. Piano Fri. and Sat. at 7:30. Harry Mayronne and Cynthia Chien are common players.

**544 Club,** 544 Bourbon, 523-8611. Live music most nights at 10 p.m. and in the late afternoons on weekends.

**Fortin House,** 624 Bourbon. Brazilian music nightly from 7 to 11 p.m.

**Pete Fountain's,** in the Hilton Hotel, Canal Street, 523-4374. Pete Fountain and his band nightly at 10; one show only, reservations.

**Fritzel's,** 733 Bourbon, 561-0432. Fridays and Saturdays dixieland jazz bands play in the evenings.

**Lafitte's Blacksmith Shop,** 941 Bourbon, 523-0066. Everynight: Miss Lilly sings showtunes and relaxing old hits from 10 p.m.

**Le Gauloise,** in the Hotel Meridien, 614 Canal, 525-6000. The Creole Rice Jazz Trio, 11 a.m. to 3 p.m. on Sundays.

**Gazebo,** 1018 Decatur, 522-0862. Pfister Sisters every other week, alternating with Chris Burke's New Orleans Jazz, Thurs. through Sund. at 12. John Magnie plays ragtime piano before shows, as does Nora Wixted. Confused? Phone the Gazebo, they'll tell you what's up.

**Hilton Hotel,** Canal St. at the river. In Le Cafe Bromeliad: the Hilton Opera Singers, Saturdays from 7 to 9 p.m.: Placide Adams' Jazz Band, Sundays from 9:30 in the morning until 2:30 in the afternoon. In Kabby's: Eddie Bayard and his N.O. Classic Jazz Orchestra, Friday and Satur-

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day nights from 8 p.m. to midnight or Sunday from 10:30 a.m. to 2:30 p.m. In the English Bar: the Alan White Duo Tuesdays through Saturdays, 4 to 7 p.m. and 9 to 11 p.m. Also, in the French Garden, weekdays 10 to 1, and weekends 10 to 2: Sandy Cash and the Big Easy. **Hotel Intercontinental**, 525-5566. In the Lobby Lounge, Joel Simpson, 5-8 p.m. and Theresa Kelly from 8-11 p.m.

**Hyatt Hotel**, 561-1234. The Courtyard, third floor: Sundays Chuch Credo Inc. performs traditional New Orleans jazz from 10:30 to 2. In the Mint Julep Lounge catch the smooth sounds of Nora Wixted and Band Fridays, 4 to 8 p.m. In the Atrium, some Sun. and Mon. evenings, the Herb Tassin Trio.

**Johnny White's**, 733 St. Peter. Closed for remodeling Mon. 6 to Thurs. 16. Friday 3: Johnny J. and the Hitmen play their rockabilly tunes. Friday 17: Boogie Chill'un. Tuesday 21: Dino Kruse rock and soul music. Friday 25: Skin Sect.

**Landmark Hotel**, 541 Bourbon, 524-7611. Piano music, Mon. and Thurs.: Greg Villafranco, 4 to 9 p.m. Tues., Wed., and Fri.: Terry Lee, 4 to 9 p.m. Fri. through Wed.: Mike Burns, 9 to 2 a.m.

**Marie Laveau's**, 329 Decatur, 525-9655. Fridays and Saturdays: cabaret show. Also, jazz piano players are often featured in the evenings.

**Mahogany Hall**, 309 Bourbon, 525-5595. Live piano every weekday at 4:30. Mondays through Thursdays: Dukes of Dixieland play jazz at 9 p.m. Friday 3: Dukes of Dixieland. Sat. 4: Johnny Horn Jazz Band. Fri. 17: Johnny Horn. Sat. 18: Dukes. Fri. 24: Dukes. Sat. 25: Dukes. Fri. 31: Dukes of Dixieland.

**Maison Bourbon**, 641 Bourbon, 522-8818. Tuesdays: Eddie Bayard and the Bourbon Street Five. Wed.: Armond Kaye plays jazz. Also, Tuesday through Sat. Wallace Davenport plays from 7 to 12:15. He also plays Sundays 9 to 11 p.m.

**Maison Dupuy Hotel**, 1001 Toulouse, 586-8000. Thursdays 10 to 12: Daphney Mushatt sings. Fri. and Sat.: Zaida Rose is featured. Sunday brunch, 11 to 2:30: vocalist Barbara Short. Corrie Flemming, pianist, accompanies all the singers.

**Mediterranean Cafe**, 1000 Decatur St., 523-2302. Sat. and Sun. 1 until 6 p.m.: Scotty Hill's French Market Jazz Band, with piano music before and after. Also, weekdays from 1 to 4 p.m., live jazz music is featured.

**The Mint**, 500 Esplanade at Decatur. Harry Mayronne on the piano noon til 3 p.m.

**Old Absinthe House**, 400 Bourbon. Tuesdays: J Monque'd Blues Band. All other nights: Bryan Lee and the Jump Street Five.

**Old Opera House**, 601 Bourbon, 522-3265. Thurs. through Sun.: Dixie plays 2 to 8 p.m., followed by the Connection Band, 8 to close.

**Preservation Hall**, 726 St. Peter, 523-8939. Sun.: Harold Dejan and the Olympia Brass Band. Mon. and Thurs.: Wendel Brunious: Tues. and Fri.: Kid Sheik Colar. Wed. and Sat.: The Humphrey Brothers.

**Prouts**, 732 N. Claiborne. Fridays: Bobby Love and Willie West play tunes from Love's records, along with Angelo Nocentelli and others. New Orleans-style music.

**Royal Sonesta Hotel**, 300 Bourbon, 586-0300. In the Mystick Den, Tuesday-Saturday, Bobby Lonero, from 10 p.m.

**Ryan's 500 Club**, 441 Bourbon, 566-1507. From 9 nightly, the Celtic Folk Singers.

**Seaport Cafe and Bar**, 568-0981. Tues. through Thurs.: Sally Townes and Luther Kent, 8:30 to 12:30. Fri. and Sat.: Sally Townes on keyboards. Saturdays 3 to 6 p.m., Sally Townes hosts a jam session which frequently features such greats as Luther Kent, Sam McLean, Leslie Smith, Philip Manuel, or Bryan Lee.

**711 Club**, 711 Bourbon, 525-8379. Tues. to Sat. from 9:30: Randy Hebert plays piano in the Showbar. Thur. to Mon. 9 p.m. to 2 a.m.: Al Broussard performs in the main bar. Wed. to Sun. 5 to 9 p.m.: Mike Carter. Tues. and Wed. 9:30: Nora Wixted.

**Shadows**, 1838 Canal, 561-5666. This club, which doubles as an art gallery, occasionally has live music. Call for details.

**Snug Harbor**, 626 Frenchmen, 949-0696. Wednesday 1: Ed Perkins and Willie Tee. Thursday 2: Larry Seiberth and Ed Trobb. Friday 3: Amasa and his women, including Charmaine Neville, Lee Harris and the Pfister Sisters. Saturday 4: the Big Easy, Hurlan White, Raphael Kruse and Flip Armstrong. Sunday 5: Wes Anderson, Dowell Davis and Roland Guerin. Every Monday features Charmaine Neville and Amasa

Miller. Wednesday 8: Grace Darling. Thursday 9: Gulf Stream. Friday 10: Charmaine Neville and Real Feelings. Saturday 11: Leslie Smith and Friends. Sunday 12: John Rankin. Thursday 16: Ramsey McLean Trio. Friday 17: Germaine Bazzle and Friends. Saturday 19: Ramsey McLean and Scott Goudeau. Sunday 19: Jon Cleary. Thursday 23: Wes Anderson Trio. Friday 24: Natural Progression Brass Band. Saturday 25: Germaine Bazzle and Friends. Sunday 26: Jon Cleary. Friday 31: the Pfister Sisters.

**Storyville**, 1104 Decatur, 525-8199. Local music every day. National and international stars also frequently grace this historic French Quarter club. Traditional Dixieland Monday through Saturday at 8 p.m. Local talent features includes the Teddy Riley Jazz Band on Mondays, Wednesdays, Thursdays and Saturdays. The Decatur Street Jazz Band performs Tuesdays and Fridays. Luther Kent and Trick Bag appear at midnight on Saturday 11 and Saturday 18. See the concert listings in the front of this section for other Storyville information.

**Tropical Isle**, 738 Toulouse, 523-9492. Thurs., Fri., Sat.: Al Miller. The club also features unscheduled jam sessions.



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## ► UPTOWN

**Benny's Bar**, 738 Valence, corner of Camp, 895-9405. Some of the best free music in New Orleans, featuring local artists such as Charmaine Neville and J.D. and the Jammers. Be sure to check out more recent additions such as the Willie Cole Band, who play great blues. Music most nights until the wee hours.

**Bert & Quentrell's Happy Lounge**, 8520 Spruce, 866-0024. Weekend disco.

**The Boot**, 1035 Broadway. This college hangout often has good bands on weekends. Dash Rip Rock, a local roots-oriented rock band recently home from a national tour, play Saturday 25.

**Cafe Dell'Arte**, 720 Dublin, 861-4227. Thurs.: Classical guitar by Patrick Kerber at 8:30. Saturday: Brazilian Arvanda Trio, 8:30 to 11.

**Carrollton Station**, 8140 Willow. Local Bands on some weekend nights.

**Glass House**, 2519 Saratoga, 895-9279. Thursdays: Rebirth play at 11 p.m.

**Jimmy's Music Club**, 8200 Willow, 861-8200. Rock, new music and local bands are Jimmy's specialty. Thursday 2: Prowler. Friday 3: Randy Couch and the Last Rock 'n' Roll Band. Saturday 4: Four for Nothing. Thursday 9: Shot Down in Ecuador, Jr. Friday 10: John Thomas Griffith, former leader of the Red Rockers. Saturday 11: The LeRoi Brothers with Johnny J. and the Hitmen. Thursday 16: Up Front. Friday 17: Exit 209. Saturday 18: Dash Rip Rock's record release party. Thursday 23: Lords of the New Church. Friday 24: Perfect Strangers. Saturday 25: The Murmurs. Thursday 30: Randy Couch and the Last Rock 'n' Roll Band. Friday 31: Grace Darling, with Up Front opening.

**Kelly's**, 1311 Lyons. This small neighborhood

# Jimmy's

## JULY

- Thu 2 Prowler  
 Fri 3 Randy Couch & The  
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 Sat 4 Four for Nothing  
 Thu 9 Shot Down in  
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 Fri 10 John Thomas Griffith  
 (former leader of  
 The Red Rockers)



- Sat 11 The LeRoi Bros. and  
 Johnny J. & The Hitmen  
 Thu 16 Upfront  
 Fri 17 Exit 209 (T)



- Sat 18 Dash Rip Rock  
 (Record Release Party)



- Thu 23 Lords of the  
 New Church (T)  
 Fri 24 Perfect Strangers  
 Sat 25 The Murmurs  
 Thu 30 Randy Couch & The  
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**Maple Leaf**, 8316 Oak Street, 866-LEAF. The Maple Leaf is closed on Sundays and Mondays for the summer. Friday 3: The Song Dogs. Saturday 4: Anson and the Rockets with Blind Sam Myers. Tuesday 7: The Subdudes. Wednesday 8: New Orleans Blues Department. Wednesday 15: the Hurricanes. Saturday 18: the Song Dogs. Tuesday 21: the Subdudes. Wednesday 22: In Name Only. Friday 24: Freedom of Expression, a reggae band. Saturday 25: J Monque'd Blues Band, with blues legend Lazy Lester. Wednesday 29: the New Orleans Blues Department. Thursday 30: File Cajun Band. Friday 31: Little Queenie's R&B Death Squad.

**Tipitina's**, 500 Napoleon, 897-3943. See calendar for the complete schedule for this historic club. Tipitina's features classic local groups and acts of international fame. Saturday 4: Joe King Carrasco. Friday 17: Lonnie Mack. Tuesday 28: Mojo Nixon and Skid Roper play with The Neats and Dash Rip Rock. Thursday 30: Athens Georgia Inside Out. Athens bands the Squalls, Killeney Kats and Bar B Q Killers. Most shows at 10 p.m.

**Tyler's**, 5234 Magazine, 525-4131. This historic jazz club has its grand reopening July 10. Every Friday and Saturday: the James Rivers Movement at 10 p.m.

### LAKEFRONT

**The Bounty**, 1926 West End Park, 282-9333. Sun., Wed., Thurs.: The Topcats play original pop and rock music.

**Nexus**, 6200 Elysian Fields, 288-3440. Call for schedule.

### METAIRIE/ KENNER

**Bavarian Inn**, 3941 Houma Blvd. Fridays and Saturdays: authentic German music, 7:30 to 10:30 p.m.

**Club Berlin**, 3712 Hessmer, 454-5180. Live rock and pop music on weekends.

**Cat Man Lounge**, 7122 Mistltoe, 737-1264. Most weekends: the Oldies but Goodies Band. **Godfather's**, 3020 N. Arnoult Road, 455-3232. Wed. through Sun.: Creole Cookin and Tomato, 10 to 2.

**Occhipinti's**, 2712 N. Arnoult Road, 858-1131. Tues. through Sat.: Candy Riedi at 8:30.

### N.O. EAST

**Beau Geste**, 7011 Read Blvd., 242-9710. Live music weekend nights.

**Cubby's**, 87100 Lake Forest Blvd., 241-6769. Fri. and Sun.: Rockin Jerry and the Spice of Life. Wed.: Stan the Oldies Man spins the discs.

### WEST BANK

**Bronco's**, 1409 Romain, Gretna, 368-1000. Country music. Mondays, Wednesday, Fridays and Saturdays: Mississippi South. Call for concert updates and directions.

**Mr. C's**, 6510 Morrison Road, 245-8758. Music on Friday nights at 10. Fri. 3: Dominoes. 10: Light Years. 17: Eden. 24: Prowler. 31: Boogie Chillun.

**1801 Club**, 1801 Stumpf Blvd., 367-9670. Mahogany. Thursdays from 9:30 and Saturdays from 10. Wednesdays from 9:30. Up 'n' Up.

**Fat Cats**, 505 Gretna Blvd, 362-0598. Mondays, Tuesday, Thursdays through Saturdays: the Groove Band with Jimmy Simon.

**Michaul's Restaurant**, 601 Patterson, 361-4969. Features restaurant and music bar. Wed.: The File Cajun Band. Thurs: Paul Beach and the Jefferson Countryboys. Fri.: Stardust country music band. Sat.: Luzianne country band. Sun.: Harmony queens the Pfister Sisters.

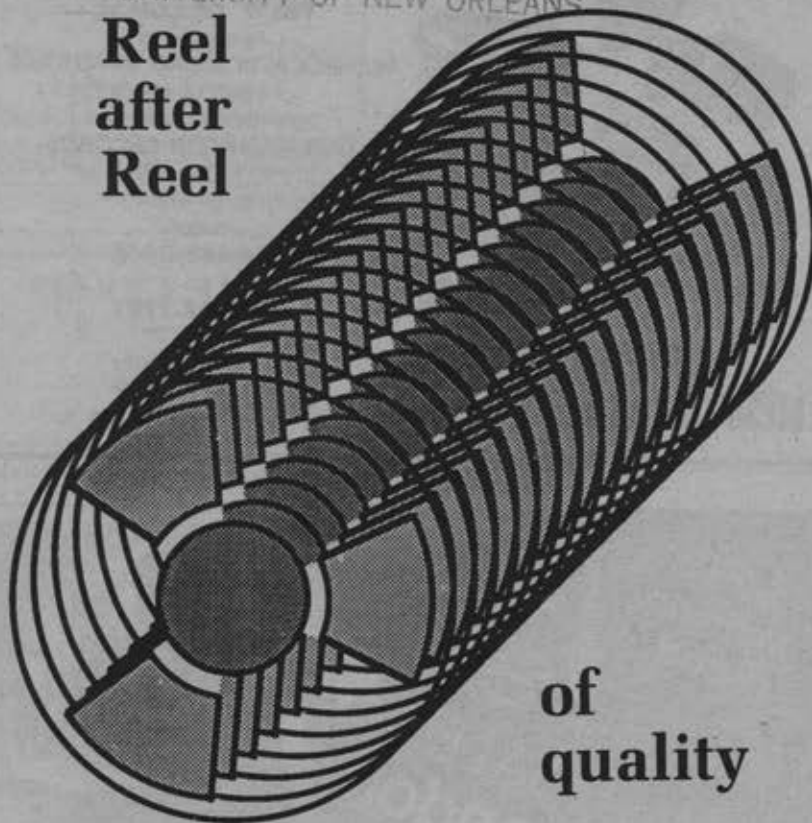
**Rincon de la Vieja Guardia**, 2105 Hancock St., Gretna, 367-6733. Latin big bands.

**Marina Wharf**, 5353 Paris Road, Chalmette, 277-8215. Thursdays through Saturdays from 9:00: Frank Dallas.

**Old Man River's**, Highway 90 in Avondale, 436-3912. Occasional live music including some big

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## ART

**A Gallery for Fine Photography**, 5423 Magazine, 891-1002. All month: 19th and 20th Century photography is exhibited in the front gallery while contemporary photography is displayed in the rear.

**A.L. Lowe Gallery**, 1128 S. Carrollton, 861-0395. All month: New Orleans watercolors.

**Academy Gallery**, 5256 Magazine, 899-8111. All month: group show featuring Shirley Lemon, Anna Paik, Stella Fallwell, Nini Bodenheimer, Dennis Perrin and Joyce Hagen.

**Arthur Roger Gallery**, 3005 Magazine, 895-5287. Through Friday 24: sculpture by Gerd Cannon.

**Bergen Gallery**, 703 Royal. All month: displays by gallery artists, including works by Erte, Impigilia and Robin Morris.

**Bill Cousin's Gallery**, 319 Royal. Patti Bannister's paintings and many 19th century bronzes.

**Cafe Brasil**, 2100 Chartres, 947-9386. Through Wed. 8: new works by Eduardo Mejia.

**Carol Robinson Gallery**, 4537 Magazine, 895-6130.

**Davis Gallery**, 3964 Magazine, 897-0780. Open Monday through Saturday, 10 to 5. All month: cameroon prestige hats. Also, gallery artists.

**Duplantier Gallery**, 818 Baronne, 524-1071. Summer hours are by appointment only. Gallery artists include Robert Rector, Chris Burkholder, Davis Gregor, Tom Ladousa, Tom Secrest, Isabella Edimison, JoAnn Greenberg, Nancy Harris, Francis Pavy and Marvin White.

**Dyanson Gallery**, 818 Baronne, 524-1071. Newly acquired sculpture by Mexican artist Victor Villarela.

**Framing Market Gallery**, 508 St. Philip, 524-1900.

**Gallery Simone Stern**, 518 Julia, 529-1118. Gallery artists on display this summer include Emery Clark, Patrick Cronan, George Dunbar, Doyle Gertje Jensen, Mark Gros, Anne Hornback, Richard Johnson, Harold Reddcliffe, Arthur Silverman, John Scott, Hasmig Vartanian and Robert Warrens.

**Gaspari Folk Art Galler**, 831 St. Peter. Gallery artists on display this summer include Howard Finster, David Butler, Clementine Hunter, St. Gertrude Morgan, Walter Anderson and Pappy Kitchens.

**Jackson's Place**, 1212 Royal. Saturday 11 and Sunday 12: Wearable Arts Show from noon to 7 p.m. Leather, make-up and body decorations by Jocelyn Burrell, Debra Cobb and other local talents will be displayed. Refreshments will be served all day.

**LeMieux Galleries**, 508 Pelican Avenue, Algiers Point, 361-1735. Artsits on disply this summer include Tony Green, Mary Lee Eggart, Dennis Perrin, Margo Manning, Ric Rolston, Kate Myers and Charles Pfister.

**LSU Union Art Gallery**, LSU Campus, Baton Rouge, 388-5117.

**Louisiana State Museums: The Cabildo**, Jackson Square. Louisiana History through art and artifacts. **The Presbytere**, Jackson Square. Open Wed. through Sun. Starring Louisiana: A romance of the real and the reel. This exhibit of more than 700 interesting remnants of feature films made in or about Louisiana includes scripts, photos, props and more. **The Old U.S. Mint**, 400 Esplanade. Exhibitions on Carnival, jazz and the history of black workers show each weekend.

**Lucillus**, 601 Chartres, All month: food related art.

**Mario Villa Gallery**, 3908 Magazine, 895-8731.

**Phyllis Parun Studio**, 2109 Decatur. All month: black and white linos together in an exhibition titled "Lifeforces in my Native city" by Parun.

**New Orleans Museum of Art**, City Park, 488-2631. The museum is free to the public on Thursdays. Summer exhibits include Jazz by Matisse and Emerson Woelffer's recent collage. Summer art classes begin Monday 6, and NOMA will also feature children's stories each Thursday morning. Sunday 19 NOMA celebrates Degas Day with special films on impressionism and a sculling contest on Bayou St. John at 10:30.

Spumoni and jambalaya will be served.

**Posselt-Baker Gallery**, 822 St. Peter, 524-7252. Group show including works by Malaika Favorite, Adolf Kronengold, Lenore Fried, Jim

Sohr and Larry Zinc.

**RPM Gallery**, 2109 Decatur #8, 949-2488. By appointment only.

**Shadows Gallery**, 1838 Canal, 561-5666. Call for details about hours and shows.

**Still-Zinsell**, 630 Baronne, 525-8480.

**Tilden-Foley**, 4119 Magazine, 897-5300. Artists on display this summer include Lynda Benglis, Martin Delabano, Vernon Fisher, Linda Dele Goosine, Shirley Rabe Masinter, Molly Manson, Gail Nathan, Gary Panter, Randall Schmit, Robert Schoen, Keith Sonnier and Margaret Wirstrom.

**Casey Willems Pottery**, 3919 Magazine, 899-1174. All month: pottery by Mr. Willems.

## CINEMA

**Louisiana State Museum**, 751 Chartres, 568-6968. Beginning Sunday 12: *Starring Louisiana, a Romance of the Reel and the Real*. A cultural heritage exhibit of New Orleans in film. A must for movie fans.

**Loyola Film Buifs Institute**. Bobet Hall. Summer films begin at 7:30 p.m. Wednesday July 1: *Ashes and Diamonds*, directed by Andrzej Wajda in Poland, 1958. Thurs. 2: Hitchcock's *The Wrong Man*. Tues. 7: *Bonjour Tristesse*, directed by Otto Preminger, Great Britain, 1957.

Wed. 8: Hal Ashby's 1975 film: *Shampoo*. Thurs. 9: Hitchcock's 1936 movie: *The Secret Agent*. Tues. 14: Jean Renoir's French comedy *The Rules of the Game*. Wed. 15: *Casablanca*.

Thurs. 16: *The Lady Vanishes*. Tues. 21: Francois Truffaut's *The Soft Skin*. Wed. 22: G.W. Pabst's German film *Joyless Street*. Thurs. 23: *Spellbound*. Tues. 28: *Shoot the Piano Player*.

Wed. 29: Charlie Chaplin's *Monsieur Verdoux*. Thurs. 30: Hitchcock's *Strangers on a Train*.

**Movies on the Mississippi**. Free popcorn and movies on the Spanish Plaza Dock, courtesy of the Riverwalk. All films at 8 p.m. Friday 3: *Beach Blanket Bingo*, starring Frankie Avalon and Annette Funicello. Friday 10: *Alice in Wonderland*.

Friday 17: *The Sorcerer's Apprentice*. Friday 24: *Splash!*

**Prytania Theatre**, Prytania Street near Jefferson, uptown. Call 895-4513 for times. Through Thurs. 2: *Hollywood Shuffle*. Fri. 3 through Thurs. 9: *Medusa (The Year of the Jellyfish)*. Fri. 10 through Thurs. 23: *Prick Up Your Ears*. Fri 24 through Thurs. 30: *Man Facing Southeast*.

**Tulane University**, McAllister Auditorium. Movies begin at noon on Thursdays and 8 p.m. on Sundays. Thurs. 2: Monty Python's *And Now for Something Completely Different*. Sun. 5: Peter Sellers' *Being There*. Thurs. 9: *Dr. Strangelove*.

Sun. 12: *Young Frankenstein*. Thurs. 16: *Dumbo*. Sun. 19: *Guys 'n Dolls*. Thurs. 23: *Cat Ballou*. Sun. 26: *My Beautiful Laundrette*.

## COMEDY

**The Mini**, Decatur at Esplanade, 525-2000. Tues. and Sat. Ricky Graham and Harry Mayronne perform at 9:30. Graham and Mayronne also do their acts Sundays at midnight.

**Marie Laveau's Restaurant**, 329 Decatur Street, 525-9655. Fridays: "Hot Stuff, New Orleans Style," starring Becky Allen, Fred Palmisano and Wanda Rouzan.

## THEATRE

**Bayou Dinner Theatre**, 4040 Tulane Avenue, 486-4545. Through Sun. 26: *My Fat Friend*, a comedy starring Janet Shea and Tom Craggs.

**Kenner Community Theatre**, Rivertown at 4th and Minor, 468-7293. Weekends only. From Friday 17: South Pacific shows at this dinner theatre with evening performances and Sunday matinees.

**Le Petit Theatre**, 616 St. Peters, 522-9958. Wed. 8 through Sun. 12: *The Wiz*, with shows at 8 p.m. Saturday and Sunday matinees at 2 p.m.

**Rose Dinner Theatre**, 201 Robert Street, Gretna, 367-5400. Every Thurs. through Sun. until August 9: *Little Shop of Horrors*. Performances nightly at 8:30, Sundays at 2:30 and 8:30.

**Southern Repertory Theatre**, 861-8163 Fri. 3 through Sun. 12: *Toys in the Attic*, Lillian Hellman's story of lust and greed in 1950s New Orleans.

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## LAST PAGE

**T**he Radiators "holed up" in the Dream Palace for three days recently (apparently with plenty of cheese, crackers and microwave popcorn to sustain their health) with Rodney Mills, who will produce the group's first album for Epic Records. Mills last worked with Cher's former husband. But the big Radiators news (or, rather — the "small" news) is that guitarist Camille Baudoin and his wife Jan are proud parents of a baby son, named Morgan after either the English sports car or the American horse.

Bored? Or board? Why not apply for the Board of Directors of either the New Orleans Jazz and Heritage Festival or the Friends of WWOZ? Both boards are in the midst of changes of terms.

Spencer Bohren, who has been virtually everywhere else on the planet Earth, is in the midst of his first-ever tour of the West Coast. Come autumn, Spence's second lp will grace your favorite record retailer's shelf.

On May 28 through 31, the second annual Jambalaya Jam Festival was staged on the banks of the Delaware River in Philadelphia. The event was produced by Quint Davis and featured the Neville's, Dr. John, the Preservation Hall Jazz Band,

"Gatemouth" Brown, the Dirty Dozen, Beausoleil and Rockin' Dopsie. 60,000 fans attended the first Jambalaya Jam; this year's attendance was down a bit, according to our correspondent David Keiser, because of "oppressive heat" (must've been in the 80s!), competition from the hockey play-off games and some sold-out Genesis concerts. We like the definition of *etouffee* delivered by one of the Jam's vendors: "It's crawfish in gravy."

Meanwhile, Wayne Toups and his ZydeCajun Band were down in Nicaragua on a four-week goodwill tour, jamming for the Sandinistas. A lovely time was had by all, especially fiddlerman Waylon Thibodeaux, who managed to mangle several languages when he declared: "Buenas noche! Laissez le bon temps rouler!"

Both the Louisiana Repertory Jazz Ensemble and the New Orleans Ragtime Orchestra have released new albums. The latter disc is available on GHB Records, owned by George H. Buck Jr., who has recently moved himself, his wife Nina and the entire company into a warehouse on Decatur Street, so as to be as close as possible to the mufletas at Central Grocery.

Our mayor, "Rockin' Sidney"

Barthelemy, is heading to Switzerland for the annual Ascona New Orleans Jazz Festival, which was detailed in last month's edition of this journal. He should look good in those little leather shorts they wear there.

EMI/America Records, which in the last year has released the Neville's *Uptown* album, as well as the excellent "Treasury" series (including discs devoted to Imperial Records, Aladdin Records, Sue Records, Liberty Records, Minit Records, the "Lost Dream" album of New Orleans vocal groups, and "Greatest Hits" albums by Irma Thomas, Smiley Lewis and Earl King) has ceased operations. Apparently, many of the aforementioned discs (including an as-yet-to-be-released lp of Ernie K-Doe's most exemplary work) will now become "instant" collectors' items. One of EMI's top executives, incidentally, was New Orleans native and former WTUL deejay John Guarneri.

Tyler's, that bastion of raw jazz and raw oysters, will re-open on July 10, despite the opposition of certain Uptown factions that would like to deprive the entire area of any sort of live music. To these insensitive folks, might we extend a Bronx cheer and the center finger of our oyster-shucking hand.

# The Rounder Records Louisiana Connection



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10:30 - Fri. and Sat.



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			LI'l QUEENIE & THE R&B DEATH SQUAD	2 JOHN MOONEY'S BLUESIANA BAND PLUS JOHN MAGMIE'S SUBDUDES	3 DEACON JOHN & THE IVORIES	4 JOE "KING" CARRASCO y LOS CARONAS
5 A Fais Do-Do with <b>BRUCE DAIGREPONT'S CAJUN BAND</b> 5-9pm Free Red Beans & Rice	6 PIANO NIGHT with <b>JON "KING" CLEARY</b>	7 EXIT 209 & TOPCATS	8 THE ELEMENTS	9 TAV FALCO & THE PANTHER BURNS	10 THE SONG DOGS	11 LAZY LESTER with JAY MONQUE D BLUES BAND
12 A Fais Do-Do with <b>BRUCE DAGREPONT'S CAJUN BAND</b> (Record Release Party) 5-9 pm Free Red Beans & Rice	13 THE BACKSLIDERS	14 WOODENHEAD & THE	15 CHARMAINE NEVILLE & REAL FEELINGS	16 MIGHTY SAM McCLAIN & THE THUNDER BLUES REVUE featuring CRANSTON CLEMENTS	17 LONNIE MACK	18 MARCIA BALL
19 A Fais Do-Do with <b>BRUCE DAGREPONT'S CAJUN BAND</b> 5-9 pm Free Red Beans & Rice	20 PIANO NIGHT with <b>JON "KING" CLEARY</b>	21 ?	22 THE MIGHTY DIAMONDS	23 THE LORDS OF THE NEW CHURCH	24 <b>THE RADIATORS</b>	25 <b>THE RADIATORS</b>
26 A Fais Do-Do with <b>BRUCE DAGREPONT'S CAJUN BAND</b> 5-9pm Free Red Beans & Rice	27 THE BACKSLIDERS	28 MOJO NIXON & SKID ROPER, THE NEATS, DASH-RIP- ROCK	29 FREEDOM OF EXPRESSION	30 ATHENS, GA INSIDE OUT featuring THE KILKENNY CATS, THE SQUALLS & THE BAR B. Q. KILLERS	31 THE KILLER BEES	

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